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The Rebuilding of Old Organs

A. Douglas Wanchope

The author of "Organ Maintenance," in the May 1957 issue which attained such popularity that hundreds of reprints were asked for, here presents his ideas and suggestions in an area which is of interest to many, to judge by the amount of communications crossing the editorial desk which show clearly how many are purchasing old instruments with an tendential transportation of the different transportation of the di

With regard to the rebuilding of old organs may we misquote a familiar phrase by saying that rarely is so little known by so few about a matter of so much importance to so many church people.

We make no attempt to set ourselves up as an authority on a subject about which volumes could be written. However, our contacts through the years with many churches have uncovered an abysmal ignorance on the part of those charged with the responsibility for providing and maintaining the church organ.

Our aim here is merely to shed a little light in the hope that vast sums of money poured down the drain each year by our churches may be used more wisely. If certain toes are stepped on in the process we should pause and remind ourselves that the House of the Lord is at least one place where we should expect certain of the Ten Commandments to be observed by those doing business with it. The fact that the church does not always follow its own precepts in dealing with its fellow men is beside the point.

How many times we have been asked to look over an old organ only to be met with these words by the minister or some member of the church: "Our organ is getting in pretty bad shape and we'd like to do something about it but we're afraid it will change the tone. It's lovely and we want it left the way it is."

Usually, the "lovely" old organ will have a stoplist which looks something like this:

GREAT

Open Diapason 8 ft. (loud and flutey, those on the front wheezy) Melodia, 8 ft. (no particular character; not used by organist) Gamba, 8 ft. (very stringy, sticks out like a sore thumb) Dulciana, 8 ft. (useful for weddings and funerals) Octave, 4 ft. (very mild and flutey) Flute d'Amour, 4 ft. (no particular character, just a flute) SWFII

Violin Diapason, 8 ft. (neither violin nor diapason)
Stopped Diapason, 8 ft. (neither diapason nor flute)
Salicional, 8 ft.
Voix Celeste, 8 ft. (perhaps good; congregation loves it!)
Aeoline, 8 ft. (also good for weddings and funerals)
Harmonic Flute, 4 ft. (nice for bird calls, runs and harp effects)
Oboe, 8 ft. (less said the better)
Tremolo (of course!)

PEDAL

Bourdon, 16 ft. (too loud and rumbly—rattles the windows) Lieblich Gedeckt, 16 ft. (too soft and burpy—rattles the organist)

There will be the usual couplers which tie the whole mess together and produces those lovely tones so well loved by the congregation and minister when the organist plays Handel's "Largo," the choir sings "The King of love my Shepherd is" and the congregation sings "Sweet hour of prayer." But, that's another story.

Few people outside the organ profession realize that a vast change has taken place in the design of organs in recent years. The organ of 1958 resembles the organ of 1926 about as much as automobiles made in those respective years resemble each other.

For many years the tonal scheme of church organs was influenced by the type of organ installed in movie houses during the days of the silent picture. A good ensemble was not desired but in its place a maximum of solo and orchestral voices. As a result, some rather weird sounds were produced which have nothing whatsoever to do with legitimate organ music.

Diapason pipes were made of lead and with leathered lips to produce as round and smooth a tone as possible. Strings were very stringy indeed; flutes were hooty; and reeds were exaggerations of their orchestral counterparts. The various tone qualities walked away from each other since there was no attempt made for a cohesive ensemble which we know is so necessary for the performance of true organ music and accompaniment of the church service.

Thousands of these organs are still to be found in our churches today. What is even worse—during wartime shortages organs were removed by the dozens from movie houses, where they had lain idle for years gathering dust and rot, put in token playing condition and installed in churches throughout the country—and at a handsome profit. There they stand today inflicting their wobbling Tibias and throbbing Vox Humanas on congregations who have never heard a true church organ.

In fairly recent years, under the leadership of intelligent men of vision in the organ industry, the tonal design of organs has been altered to a considerable degree. An attempt has been made to return to the basic concept of good organ design as exemplified in the work of European organ builders for several centuries past. These organs, like the cathedrals and churches in which they were installed, were built upon a solid foundation into a cohesive and glorious whole.

This is the type of organ upon which Bach composed his magnificent organ music. Anyone who has heard, either in person or on recording, the silvery quality of these instruments of Germany, Holland and other western European countries can never again be content with the dull, lifeless quality of organs installed in our American churches up until recent years. Admittedly, some of our new organs are not all they should be. But, at least we're trying and only by a process of trial and error can American builders eventually reach their goal of an organ combining the best of both European and American design.

Thus, we see that the matter of the rebuilding of an old organ must be considered from the tonal as well as mechanical standpoint. As a house is built with each window, door and roof-line blending into an object pleasing to the eye, so must an organ form a nearly perfect structure pleasing to the ear (and the eye).

Let's suppose that you have an organ in your church built some 30 or 40 years ago. It's full of dead notes, notes that stick and pipes that sound like sour grapes. What to do? You're so fed up with the whole thing that you would like to have the junk man haul it away and the

church buy a new instrument.

On second thought you feel that it would be hard to part with that Celeste. The Oboe isn't too bad, either, except for that C sharp that regularly contracts laryngitis in cold weather. And that Harmonic Flute is just the thing for those bird twitterings when you play "In a Monastery Garden" (God forbid).

At this point, word somehow spreads around as fast as butter on a hot griddle that your church is considering doing something about the organ. Organ salesmen-both pipe and electronic-stumble all over themselves and each other beating a path to your door in an individual and collective high pressure attempt to convince you that your old organ is worthless, obsolete, and that any money spent on it "fixing it up" will be thrown away. Perhapsbut let's see.

Two very pertinent questions may be asked at this point, an affirmative answer to either of which will decide whether the old organ is or is not completely worthless.

1. Is the mechanical action of the old organ basically good enough to lend itself readily and economically to either (a) complete overhauling or (b) complete modernization?

2. Is the old tonal scheme fundamentally sound, can it be used as a possible nucleus for an enlarged organ and are the pipes in reasonably good condition?

If a capable and conscientious organ man can, after a careful and complete examination of your instrument, answer "yes" to either of the above questions, then your old organ is not worthless and no representative (including ourselves) of a reputable builder of new organs should tell you otherwise unless he is blinded by too many dollar sians.

Your biggest problem, perhaps, will be in the selection of such a capable and conscientious man. Unless an organ salesman is sincerely interested in helping your church to get the most for its money and knows an organ inside out, he is the last person you should consult. The commission on a new \$25,000 organ is tempting and not to be sneezed

Let's consider certain things which your advisor must take into consideration before he can give you a yes or no answer to question number one.

The mechanical action (the hundreds of parts which make the organ play) of your organ will be one of three basic types: tracker, tubular-pneumatic or electro-pneumatic.

The tracker, or direct mechanical action, was the first to be built and is still used today, with certain modifications, by some builders, particularly in Europe. The question is frequently asked: "Why is our organ worn out when so many of those old European organs are still in use?" The answer, in most cases, is tracker action.

In an organ with tracker action the organist controls the direct entry of air into the pipes since the keys are connected mechanically by means of rods and levers to the valves in the chests which admit air to the pipes. Since a considerable amount of air pressure against the valves must be overcome in order to open them it takes quite a bit of pressure on the keys to overcome this. The more stops in use the harder must the keys be pressed.

This very thing caused organ builders to seek a means of overcoming this resistance and thus the tubular-pneumatic was developed, which also had its limitations. This was followed by our modern electro-pneumatic action used in most organs built in this country today.

The old tracker action had no lead tubing to corrode, no electric switches, contacts or magnets to give trouble or wear out. As long as the sliders in the chests were kept working smoothly with liberal applications of graphite and the leather buttons which held the action together replaced when they disintegrated with age, little trouble was experienced except by the organist who worked up quite a sweat by virtue of the sheer physical demands made upon him. Many generations of organists were worn out long before the organ.

Some organists and builders still prefer the tracker action. They contend that only by direct mechanical control of the air going into the pipes can certain types of organ music be given artistic and traditional interpretation. The rather heated argument concerning tracker versus electro-pneumatic organs, underway at the present time, promises to continue for some time to come. Our personal opinions have no bearing on the subject matter under discussion here and will therefore not be aired.

Organs with tracker action can be repaired or overhauled (not rebuilt) at reasonable cost. The main source of trouble is most likely to be in the leather buttons which disintegrate with age, allowing keys to drop down or pipes to sound continuously. New buttons are available readily to your organ service man who can make replacements at nominal cost. It usually will be money well spent to have the organ given a thorough cleaning at the same time.

If the organ in your church is 30 to 40 years old the chances are that it will be either tubular- or electro-pneumatic action rather than tracker. If it has tubular action it will be neither practical nor ecnomically sound to attempt to overhaul it, leaving the type of action unchanged. Tubular organs contain many feet of lead tubing which conduct air from one portion of the organ to another to operate the action. Through the years this tubing begins to "sugar" or disintegrate. Minute holes develop which gradually become larger until the tubing is eaten away completely. Dead notes, striking notes also contain moving parts frequently impossible to realso contain moving parts frequently impossible to replace since they are no longer made.

Spending money in an attempt to "fix up" this type of action, if it has reached the stage described above, can result only in eventual disappointment and failure. The only thing to do is to convert it to electro-pneumatic action, IF your church is fortunate enough to have one of the few makes of organs which can be converted rather easily and at nominal cost, since some types of tubular action cannot be electrified with any degree of success.

The rebuilding of an organ al-

ready equipped with electro-pneumatic action is a relatively simple procedure although by no means an inexpensive one. Much will depend on the make, and of course the size, of the organ.

After 25 or 30 years of use the parts which usually wear out first are those which use leather in their construction, namely: pouches and pneumatics. For every pipe in the organ there is at least one of these and one or more for each key as well. An average three manual organ may have as many as three or four thousand. Since they operate on air pressure they are constantly being inflated and deflated as the organ is played. Sooner or later the leather begins to crack. Dead notes appear. growing in number with the passage of time, and the unit must either be replaced or re-leathered.

It is both impractical and expensive to replace or recover these units a few at a time as they wear out. Instead, the entire job should be done at once since it will be only a short time until they all become defective.

The modern electric or electro-pneumatic console is a

considerable improvement over one built 30 years ago. Consoles are now all built to certain standard measurements making for more ease in playing. Pedal keyboards (with the exception of those used on certain electronic instruments) are all 32-note and concave and radiating. Many accessories have been provided for your convenience, and sometimes confusion, which you will find lacking on the old organ, their variety and quantity depending not only on the particular builder but also the amount of money you wish to spend. A certain minimum is desirable but too many can prove to be a hindrance rather than a help.

If the old console is worn out to the point of giving serious trouble, the only thing to do is replace it with a new one, built preferably by the same company which built the organ. Consoles are expensive. An average two-manual stop tablet console will cost about the same as one of the popular lower-priced cars, while a medium size three-manual drawknob console will require as much

cash as a car in the upper brackets.

Adding the costs, the rebuilding of an electro-pneumatic organ with new console will average about 30 to 40 percent of its present-day complete replacement cost

and will add 30 to 35 years to its life.

It's truly amazing how few people fail to understand that an electronic instrument and an organ with electro-pneumatic action are two entirely different things. When the suggestion is made to church people that the old organ be electrified it is difficult to convince them that electronic tones will not be forthcoming, all of which may or may not be desirable, depending which side of the fence you sit on. Installing electro-pneumatic action in an old organ does not change the portion of the organ which produces the sound: pipes and wind! The pipes will produce the tone just as before since only the mechanism which controls them is changed.

One point not generally understood is that the three types of action are not interchangeable, but are as different from each other as steam, electric and diesel locomotives. Electricity cannot propel a steam enginemeither can a new electric console operate a tubular-pneumatic organ. If the conversion is made it must be made on the entire organ. This is a simple mechanical principle but one apparently as difficult to understand by church people as why the job costs so much. An organ consists of a great deal more than just the keyboards and front pipes—the portion visible to the congregation.

So, considering the various types of action, with variations, installed in organs throughout the years, your advisor can determine after careful examination if the old organ should be repaired, rebuilt, overhauled, or replaced. Available funds will also determine how far you

can go.

If the answer to question number one is "yes," cost of modernization may come to 60-75% of the cost of a

completely new organ of the same size.

If the answer to question number two is "yes" but "no" to question number one then you are somewhat less fortunate from the standpoint of the amount of money which

your church must spend.

Organ pipes represent but a small fraction of the total cost of the organ. If your old organ has enough good pipes to warrant their being salvaged and included as part of a modernzation scheme, the builder will make a small allowance for each set he is able to use. The remainder of the organ will be junked since it has absolutely no value to the builder and cannot be traded in on the new instrument.

These pipes will be shipped, at your expense, back to the factory for repair, revoicing and replacement of those damaged beyond repair. The builder will construct a completely new organ, using these reconstructed pipes and augmenting them with such new ranks of pipes as have been previously decided upon in the specification.

The entire instrument will be erected in the factory, adjusted and regulated and then dismantled and shipped to the church. There it will be installed with such tonal finishing as may be necessary to suit not only the acoustics of the room but also the whims of the minister, the organist, choir director, members of the music committee, members of the congregation and critical visiting organists.

[Although we accept that the last half of the concluding sentence in the paragraph above is all too often true, we neither cannot nor will agree that such should be permitted. An organ is purchased—actually—to promote the worship of God, is not the result of the pet notions of organists, clergy or laity. No person can ever be as important as the instrument, nor should anyone with more brains than a toad think he possibly could be. More organs have been ruined by such wrong thinking and stupid demands than by ruinous acoustics or poor placement for the instrument.

By using some or all of the old pipes, a saving of some 5 but rarely more than perhaps 15 percent of the cost of a completely new instrument

may be realized. Even a saving of only 1 or 2 percent may loom enormous to some churches, particularly if the tone of the old organ was liked, regardless of its short-

comings.

If your church is really pushed for funds and you are fortunate to have one of those readily converted organs, your organ man can provide an all-new, factory-built console and all associated equipment necessary to modernize the organ on the job (that is, in your church). He will remove the old console and action and junk it. He will then give the organ a thorough cleaning, install the new action, and do whatever repair and regulating to the pipes he finds necessary or desirable.

This can result in a very satisfactory job—if all materials are first class and your organ man knows what to do with them. The tone of the old organ will remain substantially the same, which is sure to please old Mr. Jones, who knows nothing about music but who knows what he likes. Even at that, certain judicious substitutions can be made with new ranks of pipes which will improve the tone to a considerable degree and still not upset Mr. Jones too much.

It might be well to discount here a belief which seems so prevalent: organ pipes, like violins, improve with age.

It simply is not so!

Metal pipes such as Diapasons and strings deteriorate somewhat not only from age but much more so through the handling and tuning by various organ men—some good, some bad, and some just plain butchers. The butcher boys can inflict irreparable damage to organ pipes in their fumbling attempts and should be replaced—both boys and pipes.

Pipes such as Oboes and Trumpets contain thin brass reeds which were shaped to a precise curve by the factory voicer when the organ was originally built. With the passage of the years this curve has been altered and altered again by tuners. So has the tone of the pipes which can be regained only by factory revoicing and in-

clusion of new reed tonques.

Wooden pipes such as Gedeckts are made of wood which was perfectly seasoned and conditioned before being made into pipes. No further aging will improve their tone. On the contrary, the packing around the tuning stoppers will crumble. Since these stoppers must fit the pipes very tightly, the tone will be adversely affected and the pipes impossible to keep in tune.

We would like to relate here the experience suffered by one old southern church lo-

cated in a town famous for its beauty, history and tradition. Occurences such as this are far more common than

you might suppose.

The old organ was tracker action, the casework and display pipes a thing of beauty and the tone good. Because it had not had regular care the organ was giving trouble, as could be expected. A few hundred dollars spent for repairs would have been well invested and would have put the organ in good condition again. Instead, the church authorities had made up their minds that the old organ was worn out and obsolete and should be rebuilt and modernized.

Bids were solicited from several organ men. Our own bid for approximately \$11,000 (this was in the good old days!) called for the utilization of most of the old pipework, supplemented with certain desirable additions, in an instrument with all new electro-pneumatic action.

Nothing was heard from the church. A few years later we happened to be working in a church in a nearby town. Because of the friendship between the organists of both churches we were prevailed upon to drive over and have

a look at what the old church had done.

For \$3500 a local man had been given the contract to "rebuild" the organ. Upon investigation it was discovered that not a single pipe of the old organ remained, not even the speaking pipes in the casework! These had been removed and the gap filled by a set of second hand chimes! Quite evidently the old organ had been removed and sold—lock, stock and barrel—to another church at a handsome profit.

The "rebuilt" organ was found to consist of pipes, chests and other materials removed from yet another church by a reputable organ man and friend of ours, upon installation of a new organ and tossed into the street for hauling away by the junk men. This junk had been discovered by the local man, hauled away and installed in the beautiful old church whose committee, as so often happens, had taken the lowest bid. To give credit where credit is due, he had used a second-hand console which looked good and mechanically was not too bad.

Behind what was left of the old organ case was another story. Working on the "straight line being the shortest distance" rule, all wires were run in the most economical direction—straight through the air. The interior was a veritable spider web of wires and cables. Since most were old, the insulation had rotted and fallen off in places leaving an ever-present threat of short-circuits and com-

plete destruction of the church by fire.

There were so many leaks that heavy insulating material had been packed into every available space in order that the sound of the organ might be heard above the hiss of escaping air. Only about half of the pipes in the organ would make any sound at all and the rest were so badly tuned and regulated that no two consecutive notes sounded with equal volume and quality.

The church had withheld payment of the final \$500 because, in their words: "we feel that the organ isn't quite

all it should be." (!!!)

Sick at heart, we could only tell the organist that the church had been hooked and that their only recourse was to make a deal with a reputable builder for a new organ since the junk for which they had paid \$3500 was not worth the space it occupied. In addition they had lost their fine old organ.

We've often wondered if this church learned a lesson from this experience. There has been no occasion to return to this town to find out. It's a very good bet that they are still trying to make a silk purse out of a sow's ear and are pouring more good money after bad. The "quack" has long since taken up residence elsewhere and no doubt continues to make a handsome living at the ex-

pense of other gullible churches—yours included perhaps?

This is perhaps an extreme case but one which we know for a certainty has been shared to equal or lesser degree by more than one of our readers. If this article could prevent just one such loss the time spent in its preparation will have been more than worthwhile. But, because of the complete ignorance where organ matters are concerned, on the part of church official, such things as this will keep on happening.

Perhaps you do have sharp business men as your church leaders. But they are not nearly as sharp as the organ man who will take advantage of their ignorance and their natural desire for a bargain. You can be sure that this type of organ man will do his utmost to accommodate them and will almost certainly succeed. Why?

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R AND NON-R

00

"Putting Back the Vitamins"

Melville Smith

The author will be remembered for his provocative article "C and Non-C" in TAO for February 1957, for subsequent commentaries and for his illuminating reports on recitals and concerts. In this follow-up of last morth's "TAO Report," author Smith, lecturer at Harvard University and Director of the Longy School of Music, in Cambridge, Massachusetts, points up with precision numerous points for serious consideration by all types of TAO readers. We will be interested in the reactions of our readers.

The article by Bertram Y. Kinzey, Jr. in the October 1957 issue of TAO, "C Organs, C Auditoria, and the Marriage of Architecture and Organ Building" extends my use of the term "C" in a provocative manner. Originally intended by me in my article "C and Non-C" to signify "chiff," it has been used by Mr. Kinzey in the combinations quoted, as well as in the expressions "C-space," and "C-instrument." The meaning is clear enough, however, for a C-instrument is one amply provided with chiff, and a C-auditorium or C-space one in which the acoustics are of such a quality as to intensify the chiff, at the expense of other characteristics of the tone.

Now if "R" reverberation, we may presume that a C-space lacks R—that the room is "dry," the environment "shadowless" and the atmosphere "attenuated," to use some of the excellent expressions supplied by Allan Sly in his perceptive review of a recent concert in a building of this type.

Listeners are becoming more conscious of their frustrations in hearing organ music in auditoria and churches lacking R. They are raising their voices in protest. They will eventually demand a reform, or they will simply cease listening. The acousticians, however, with all their formulae and scientific know-how, have still failed to approach the central problem so well enunciated by Mr. Kinzey, for this is fundamentally an esthetic problem. Though designers must possess all the necessary knowledge and technique, contemporary music rooms often fail to satisfy, even though stamped with the approval of important names in the acoustical field.

But audiences continue to fail to react favorably to a certain set of acoustical conditions just because they are told that they ought to, because the combination is pronounced perfect. Listeners will doggedly continue to use their ears, in the manner of Dr. Johnson, who kicked the stone to prove to his satisfaction that it was really there. Audiences will soon refuse to be placed in a "listening room" acoustically akin to a radio broadcasting studio. I quote from The Score, London, October 1957, page 12: "This concept denies any individuality to the concertgoer, who becomes a kind of extra microphone."

So frustrating has this humiliating position become to many hearers that organ recitals in some contemporary halls, like those in Kresge Auditorium, are but poorly attended, no matter how eminent the performer. After one or two initial experiences, people look elsewhere for musical satisfaction.

Should they have listened on the radio to the series of recitals by André Marchal last spring, they might have concluded that this hall was

definitely designed for broadcasting, for the sound of the organ over the air was more resonant and more musical than in the hall itself. It is interesting to note, however, that Mr. Jordan Whitelaw, the eminent technician in charge of radio station WGBH broadcasting, was dissatisfied with the results of direct broadcasting on these occasions, and after a good deal of experimentation and study he produced tapes which had been put through a reverberation chamber before reaching listeners. Thus, artificial reverberation was found beneficial even over the air, although listeners were unaware of this added dimension, which they no doubt attributed to the excellence of the hall.

It is only fair to state that, like many modern structures, Kresge Auditorium was not designed primarily for music, or so it now appears. It is now discreetly called a "lecture room" in certain circles. It is unfortunate then that music has had to move in upon an environment not calculated for it. If music and the spoken word are not compatible, we shall need to have different structures for these two different situations! [Although not to contradict author Smith, TAO refers readers to the Kinzey article in October 1957 TAO which states that one basic problem is the TYPE of acoustic condition designed into a listening space and that this is not necessarily something which will preclude the use of both speech and music in the same area even though the two have recognizably differing patterns of acceptability with both acoustical engineers and the listening public. The Editor]

Lack of R in long existing buildings, as well as in the newer structures has fortunately been the concern of one of our leading organ builders, Mr. Joseph S. Whiteford, president of the Aeolian-Skinner Organ Company, Inc. In new churches and auditoria we may hope that enlightenment will take care of what might prove to be an inferior acoustical environment before it becomes an accomplished fact.

In old buildings, like Christ Church in Cambridge, a building which dates from 1759 and where the walls and ceiling are of porous lath and plaster construction, no amount of acoustical remedial work would presumably relieve the situation. The organ is said to be, and now in matter of fact for the first time is proven to be, an excellent instrument, but heretoiore, due to an obscure placement and an almost total lack of R the impact on the listener has been practically negligible. There are thousands of churches and more than one music hall throughout the country where similar conditions prevail.

In regard to the first of these conditions—an inferior placement of the instrument—there is little to be done once the organ has been installed. In Christ Church, there may well have been no other possible solution besides the one adopted, as is often said, but the situation is particularly aggravated by the depth of the chambers and the minimum dimensions of the "tone openings" provided by the architects at the time of the installation of the Aeolian-Skinner organ. One looks with commiseration at the pipes of the Pedal Violone, for example, placed against the side wall of a large square chamber and behind a sizable obstruction. These pipes themselves, and many others, are at least twenty feet from the small opening through which the whole agglomeration of tone must pass, for this chamber contains the Great and Swell organs, as well as most of the Pedal.

It is simple to say, if this organ had been decently placed to begin with, with its pipes "in the same room as the ears of the hearer" (to use a modern shibboleth), all would have been well. Alas, recent experience has shown ments have not sounded much better in rooms lacking R than those nefariously buried by the builder and/or architect. One hears more of their defects, but little more

of their quality! The second concert of the Bach Series, presently to be described, again reinforced this observa-

Recognizing therefore the need for some kind of drastic action. Mr. Whiteford and his engineers have brought forth an "artificial reverberator," the Electronic Reverberating Unit, to give it its more dignified and proper title. Like artificial insemination in England, this procedure will no doubt horrify many and be repudiated by many more. But also like the latter, it seems to work. And like "enriched" bread it is better to have vitamins artificially reintroduced, even though they have been removed from the flour by the over-enthusiasm of the refining process, than not to have them there at all! It is better to act than to continue to deplore, and better to find a remedy of some nature than to leave an unsatisfactory status quo. Or at least, so thinks Mr. Whiteford.

The current Bach Series at Christ Church (see the "Recitalists" column in later pages of this issue) is due to the enterprise of the organist, Marion Boron, as is also no doubt the installation of the reverberation unit. For this series, which is the continuation of the presentation of the complete works of Bach begun during the last season, Miss Boron invited six organists to play, most of them outstanding organists in this community. Many of them have been heard before, and they have all created admiration for their splendid control of the instrument, their musical understanding, and their enterprise in learning sometimes obscure works of Bach for the sake of completeness, even though these works are often not of consuming interest or value.

Some of these recitalists used the reverberator. Some preferred not to do so, and one, a more seasoned performer, did not wish to play the Christ Church organ at all, with or without reverberation. Means were discovered by Miss Boron to provide him with an instrument to his liking, and in so doing, she very cleverly created a comparison which did not work at all to her disadvantage.

Preceding David R. Fuller's opening recital in the series, Mr. Whiteford spoke of the reverberation unit and his purpose in developing it. No technical explanation need be given here, since The Diapason for October 1957 as well as several other magazines have carried a full description. Suffice it to say that although the source of sound for the listener continues to be the tone openings at the side of the chancel, a very real feeling of space is created by means of loudspeakers placed in the cornice around the interior of the church. These loudspeakers have a very special function. They relay from the organ chambers the sounds created there, with the addition presumably of many of the overtones which are usually lost in transit.

But the timing of these loudspeakers is arranged in such a manner that there is a progressive delay from one to another in the circuit. The ear does not perceive the actual sounds of the music as it comes from these speakers, any more than the eye perceives separate pictures on the movie screen, but the sound seems nevertheless to circulate around the edifice much as it would in a naturally reverberant building.

Those who detest the electronic production of sound need have no fears—there is not the slightest impression of an electronic instrument. The feeling of playing and hearing the organ with the reverberation unit in action is very similar to that produced in a fine stone church, and appears the next best thing to it. In addition, the quality of many of the stops is enhanced, no doubt because the timbre-creating overtones, heretofore suppressed by difficult egress and unfavorable acoustical conditions, are now effective, reflected as some of them are into the micro-

phones from the walls of the organ chambers.

Mr. Fuller was asked by Mr. Whiteford to play several selections with and without the reverberator. The result was convincing. It must be admitted, however, that to some extent certain proportions were thrown out of balance. The Pedal ranks, for example, most of which are very obscurely placed and consequently forced in speech, now seem almost too prominent. The Pedal reeds were especially predominant in the ensemble, and not always pleasantly so. No doubt future adjustments and a revoicing of certain piperanks "for the reverberator" will take care of some of these details.

Mr. Fuller was an ideal recitalist for this initial demonstration. His playing is very musical. His management of the keys and his touch and articulation are those of the experienced harpsichordist, and his feeling for line and rhythm are expressive in character. He is very sure, and one listens to him with confidence in the outcome. Several more or less ungrateful works fell to his lot (the transcribed string concertos always seem to this listener to be more or less of a bore), but his playing of these works was brilliant.

The Prelude and Fugue in C minor, an early work but an interesting one, was rather soberly conceived and could possibly have been projected with more temperament. On the other hand, the trios were resourceful, and the Aria in F, after Couperin, was interpreted with the judicious use of "notes inégales," those sensitive variations in note values which are written in the score as equal. Indispensable in the performance of works in the French style, considerable discrimination and experience is required for their effective use, and one must know where to draw the line in excluding the use of this device as well. Whether or not it should be applied to works of the German Baroque is still an open question.

Very lovely soft voices, including some fine strings, were heard in the third movement of the D minor Concerto (once attributed to Wilhelm Friedemann Bach). These were certainly projected better than ever before and their real quality could be savored. It seemed to me that the reverberator made the whole concert a more enjoyable musical experience, and that the distressing feeling of exclusion on the part of the audience was obviated. One felt a part of the music, not merely politely apathetic as one so often feels in a dead hall or church

When we come to the concert of Mr. Donald Willing, a completely different set of facts must be reckoned with. Mr. Willing did not wish to use the reverberating unit, and he did not wish to play the organ in Christ Church as it stands "unreverberated." Mr. Willing is convinced that utter clarity (with apologies to the "utter purity" mentioned by Anna Russell in her appraisal of English folk song) is the sine qua non of good organ music. He is also convinced that "if the pipes are in the same room as the ears of the hearer" we shall be closer to this ideal, and that if direct mechanical action is the medium of valve control, closer still.

Now this reviewer knows the joys of a fine mechanical action and of the delicate voicing which can delight the ear when pipes are close at hand. But apparently one indispensable requirement was overlooked in the set-up at Christ Church, that of R.

Although the Rieger organ brought from Boston at considerable expense and trouble stood fully exposed right in the middle of the chancel, the result, at least to me, was largely disappointing. The tones of the twenty-six ranks were poorly projected. The total ensembles seemed lacking in lustre, and the individual voices seemed nothing out of the ordinary. For twenty-six ranks, one's thought was, we really might expect a little more!

Furthermore, many of the pipes, especially of the mix-

tures, were distressingly out of tune, even though a skill-ful tuner had worked all day. The "heat of the audience" was apparently oppressive to the instrument, in which the pipes are crowded together into a small space reminiscent of the worst features of many chamber installations, and where the proper circulation of air was no doubt impeded by this factor. The very low wind pressure employed also makes temperature changes perilous.

This disappointing experience seems to point rather monotonously towards the observations made in the beginning of this article: an exposed placement—without R—has apparently very little advantage over what is usually considered an inferior placement within a confined space. To the listener, there is very little choice.

The striving for utter clarity is in itself perhaps somewhat illusory. We have now had a good deal of experience with clarity in modern halls. The scunds arrive directly and unobstructed to the ear, to be sure, but one is tempted to remark: "Who cares?" One is often left with a feeling of indifference, not only at organ recitals but when listening to the finest orchestra. The ear is not a "mixing chamber" and sounds which should have been amalgamated into a cohesive whole by the very magic of the reverberation of the hall are left to struggle unaided and individually into the ear itself. Here they are registered duly for exactly what they are—sounds and not music.

The Rieger organ, then, at least to this reviewer, proved to be "dry, shadowless, and lacking in substance" in this particular environment. Furthermore, it seemed to me that Mr. Willing, whose virtues as a concert organist are too well known to need comment here, never really got to the point of playing a concert on this occasion.

His performance continued to be a demonstration of something which he very much wanted us to believe in, that is—the instrument itself, and he seemed primarily preoccupied with this consideration. The "little" Predudes and Fugues usually attributed to Bach which formed the bulk of his program, became instead of compositions in small form as their name seems to imply, almost inconsequential.

In the attempt to obtain variety, many of the preludes, among which there are surely some imposing ones, like the E minor, were registered all too lightly, and the tempi of the fugues seemed fast throughout. On the other hand, the great Prelude in E minor, though played with dignity, seemed to make demands of sonority which transcended the possibilities of this instrument, and the "Wedge" fugue, upon a subject of great interest, again would have profited from a more reflective tempo.

Perhaps one of the dangers of playing an instrument of this intimate design, where one is literally surrounded by the pipes, not only in front and behind, but underneath, is that one might possibly imagine one's self at home, playing for a few friends on a pleasant little house organ. But a concert in a public place has other connotations, and among these to this reviewer are those of expansiveness, pervasiveness, projection, dignity of feeling and sometimes excitement. It was difficult to experience most of these qualifications at this particular concert, and if a vote should be taken I must cast mine for the reverberated instrument already installed in the church, letting utter clarity find its rightful place among the other attributes of organ music. It is after all only one facet and it is wrong to sacrifice all the others for a questionable ideal.

It unfortunately is not possible to comment upon all the subsequent concerts in this Bach series. Mary Crowley Vivian gave us a splendid example of fine organ playing and musical understanding. She did not use the reverberator, and to those in the rear of the church the result, I am told, was the usual

disappointment, acoustically speaking. But I happened to have found a favorable place in direct line with the speech of the organ, and I admired Mary Crowley Vivian's careful and successful choice of stops. She must have chosen registers which were placed well forward in the chambers and near the tone openings. Indeed, at several times during the concert I was uncertain whether she had decided to "R or not to RI"

Alas, here is still another decision which must be made by the unfortunate organist, in cases where R is artificially under his control. It would be so fine if he could only let the building itself take care of the R-factor and concentrate upon the M (let M = Music!)

Is it too much to ask that architects and acousticians provide us with environments fit for music, in places where music is supposed to be produced? Down with the "listening room"—the very term is clinical—and up with old fashioned music halls! Let us restore audience participation in concerts, and if we must be "artificially reverberated" to do so, let us gratefully accept the wonders of modern science, and let us at least relax and enjoy it!

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ORGAN REVIVAL

LP Disks Wake Interest In Bach and Jazz

John Briggs

The author, one of the records reviewers for The New York Times, wrote this erticle for the annual Records Section of this newspaper which appeared March 16, 1998. TAO appreciates the permission of author and newspaper to reprint this for our readers.

High-fidelity recording techniques have brought, among other things, a revival of interest in organ literature. Carl Weinrich is deep in a project of recording for Westminster Bach's complete organ works. E. Power Biggs has recorded for Columbia an organist's tour of Europe, including performances of the Bach D minor Toccata and Fugue on a number of famous European instruments. André Marchal, the blind organist of Saint Eustache in Paris, Pierre Cochereau of Notre Dame, Feike Asma of Amsterdam, Helmut Walcha and other vituosos have contributed to the organ repertory of LP.

All this, say men in the trade, is helping to stimulate public interest in organ-playing and organists. Business in the recital field has never been better, according to John Huston, chairman of the radio-TV committee of the American Guild of Organists. Towns which ten or fifteen years ago might sponsor one recital a season now offer a series of four or more events. The touring virtuosos, men like Messrs. Huston, Biggs and Weinrich, Virgil Fox of the Riverside Church and Alexander McCurdy of the Curtis Institute and Westminster Choir School, have all

the engagements they can handle.

In the days before LP, organ records were a rarity, and the reason is pinpointed by Frederick L. Mitchell of the Austin Organ Company.

No Justice

"Early recordings," Mr. Mitchell says, "did not begin to do justice to organ music because of the extremely wide frequency range of the pipe organ which recording equipment of the time could not begin to reproduce. Thus it is no wonder that there was formerly much apathy as regards organ recordings."

Now, of course, the situation is just the other way around. Speakers, amplifiers, pick ups, microphones, disks and tapes have been made capable of reproducing frequencies up to about 17,500 cycles, which is near the extreme limit of audibility. Record-makers now are searching for instruments that utilize the wide frequency range of their product, and for this purpose the organ is well fitted. On today's hi-fi recordings, the high frequency mixtures squeal realistically, and to demonstrate "clean bass," few things can equal the effect of a 32-foot Pedal Bourdon or Bombarde.

As is the way with hi-fi, there is a fringe, lunatic or otherwise, that is more interested in sound than in music. Joseph S. Whiteford, president of the Aeolian-Skinner Company, believes an article should be written about "those decibels fanatics who eagerly await new organ records so that they may turn the bass and treble all the way up, the gain as far as the wife allows, and exercise their goose pimples through the courtesy of 400 years of music".

Mr. Whiteford's suggested title is "From Galuppi to Goose Pimples."

Aeolian-Skinner itself has issued on LP disks a series of lecture-demonstrations by the late G. Donald Harri-

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son, Mr. Whiteford's predecessor as head of the company. [As most organists know, only the first disk of this "King of Instruments" series was in the form of a lecture-demonstration. The Editor] Mr. Harrison explained the different types of organ stops and the manner in which they are combined.

Through a Speaker

"Organ building is a somewhat old-fashioned profession," says Mr. Whiteford, "and we do not like the word 'electronic,' but it is often astonishing how much better a recorded organ is through a fine speaker system than a 'live' organ tonally and mechanically ill-suited to its surroundings."

An unexpected result of the pipe-organ's resurgence on

An unexpected result of the pipe-organ's resurgence on LP has been the revival of jazz, or what passed for jazz in the Twenties and Thirties, played on old-style theatre

organs.

A quarter-century ago every sizable town in the United States had one or more of these instruments, complete with bells, gongs, xylophones and Chinese tam-tams. With the advent of sound films these became obsolete, and were sold, junked, or bricked up and forgotten.

Consequently to today's younger generation the theatre organ is a new and exciting sound, and long-familiar names like those of Ann Leaf and Jesse Crawford are ap-

pearing on record labels again.

Miss Leaf, a staff organist at the Columbia Broadcasting System since 1927, had not made a recording in more than twenty years when Westminster approached her last summer with contract and fountain pen.

No Organ

Where to record was the next problem. The organ on the fourteenth floor of the Paramount Building in Times Square, from which Miss Leaf used to broadcast during the Twenties and Thirties.

had long since disappeared. So had most of its contemporaries.

Somebody had heard that the Byrd Theatre in Richmond had a good organ in playable condition. To Virginia accordingly went organist and recording technicians, and

the records were made.

Credit for the theatre-organ revival is given to George Wright, who transported an instrument from a Chicago theatre to his home in California [Although we were certain Mr. Wright might be flattered by this misstatement, the truth of the matter is that this organ, from the Paradise Theatre in Chicago, was purchased by Mr. Richard Vaughn, and transported to Baldwin Hills, a suburb of Los Angeles, where he quite literally built a house around the instrument. The Editor] and started making records there.

Is the theatre organ, whose relationship to standard organs is roughly that of a saxophone to a Stradivarius, making a comeback by means of recordings? Organ purists wince slightly, and say they hope, not too far

back.

Editorial Postscript

While TAO agrees in the main with author Briggs' points brought out above, and gives him high praise for his recognition of this resurgence of interest in the organ, its players and its literature, we might argue just a bit about the final paragraph. Being once a theatre organist ourselves, we are quick to join the countless others who are deriving untold enjoyment from the LPs being put out by theatre-style organists playing on theatre organs. People like Ann Leaf, Jesse Crawford, George Wright, Billy Nalle and numerous others have brought back to so many of those who are old enough to recall the hey-day of both the silent movies and the organ playing that went with it, as well as the spot-lighted rocco consoles rising majestically on their elevator lifts for solos, many of which were truly works of art in their own way.

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A TAO Announcement

TAO takes great pleasure in announcing the appointment of Dr. Leonard Raver as reviewer of organ music and books. He will take up where the late Gilman Chase left off in reporting to readers honest, forthright opinions about new music for the organ

and about books coming to his attention.

Dr. Raver, organist and director of music in All Angels Church in New York City, has a wide background of training and experience which he brings to this work. Although his appointment is in one sense temporary—a recently won Fulbright Scholarship will take him to Europe in August—he will continue to be a member of the TAO staff of writers and will be seen not only in the Reviews columns but also as author of articles of interest to every-

TAO asks all publishers of organ music and books on music to send directly to Dr. Raver their publications. His address will be found on the Directory page of this issue, under TAO Staff.

THAT WORD ACOUSTICS

Recently TAO's loyal friend and subscriber, Mr. Ray Chaffee of Detroit, Michigan, sent us a page from the Detroit Free Press of March 6, 1958. Because the information in this clipping has important bearing on articles appearing in this and last month's issues, we pass it along to our readers. The news story, from which we quote, was headed "FORD HALL'S SOUND TAB: \$100,000."

The Civic Center Commission heard the bad news Wednesday. It will cost more than \$100,000 to fix up the acoustics in Ford Auditorium, which was built for

\$5,700,000 and still is running in the red.

The report on the auditorium's acoustics was the upshot of a music critics' meeting here last year. They

criticized the acoustics.

The architects said an orchestra enclosure and a separate shell for solo artists would be needed. The enclosure for the Detroit Symphony Orchestra . . . would have to be lowered for other attractions and then raised again.

'Howard Harrington, general manager of the symphony urged the commission to proceed with the work. Harrington added that John B. Ford, symphony president, has suggested that the symphony society might be able to raise the money if it could be granted free rental until

the investment is paid off."

The statements above indicate the use of a shell for use by the Detroit Symphony Orchestra. While this device in itself is nothing new—it is used in one form or another by numerous orchestras and bands and in many halls-it might be considered theoretically a needless requirement had the Ford hall been designed in the first place with full recognition of the needs for the multiple types of musical function which would go on in such an auditorium. The smaller shell for solo artists could presumably be contrived from parts of the larger orchestral shell.

However, this is not the basic puzzle here. If a shell for the orchestra is provided, just what happens to the organ? As TAO understands it, the main organ is installed outside the stage area proper, therefore would not be affected by any shell enclosure. But the organ has a separate, portable division which is used "on stage." It is hoped that space for this division will be included in the design of a shell for the symphony orchestra.

The suggestion that the symphony society might be able to secure funds "if it could be granted free rental" would appear a rather remote possibility, if news reaching TAO

recently is any criterion.

The Detroit Chapter AGO has tried to secure free rental of this particular auditorium and has been turned down flat. However, since the symphony society has in it many powerful persons in the Detroit area, perhaps they will be more successful.

But isn't the truly basic issue one of architectural and acoustical blunder in the first place? Had the Henry and Edsel Ford Auditorium been designed correctly for the presentation of ALL kinds of musical performance, all this extra expenditure in six figures to the left of the decimal point would have been obviated. In all this we find but one more instance why the future—for music—looks rather bleak-at least until such time as enlightenment comes (and is put into practice) to architects, acousticians, and clients. The Editor



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Gilman Chase, 1915-1958

A Tribute

At first, when I heard of the death of Gilman Chase, it seemed unreal and inexplicable. But as some of us who were his companions in Europe last summer on the organ tour thought back upon the events of the summer, we realized that he was already ill, with an illness which was much deeper and more serious than he or any of us were aware of at the time.

When he stayed back to rest, we thought that he was merely fatigued, and we regretted that he had to miss some of the best side trips. But it seemed, as one of his closest companions of the tour wrote me just yesterday, that he had "not only lost his health, but his will to live."

closest companions of the tour wrote me just yesterday, that he had "not only lost his health, but his will to live."

As another put it, "his blind idealism led to perpetual frustration," for no one ever came up to his ideals in performance, and no instrument seemed perfect. All these, and many other observations, may be made, but still Gil was a good companion, and in his moments of vigor, he invigorated others, whether it was the vehemence and sometimes the unorthodoxy of his opinions and his merciless castigation of what he felt to be second rate, or just his high spirits and enjoyment of the good

things in life.

I first remember Gilman Chase as a young student in Oberlin, when he often came to the Cleveland Museum of Art to hear concerts of the Bach series played by Arthur Quimby and myself. This was in the early thirties, and he was musical, keen and alive. He was searching for musical attitudes with which to go through his life, and he was dissatisfied with much of what he read and heard and was taught. Later, Gilman sometimes visited us at home in Cambridge or in our summer home in Western Massachusetts, and these visits were always the occasion for much organ talk, much vituperation against the world in general and against organists in particular, and a good

was in form, he gave a good time to those around him. I last saw him in Paris in the early part of August 1957. After the ICO Congress in London, we both crossed the channel and met again in Paris. I was able to take him to several organ lofts where he had not previously been, such as St. Eustache and St. Merry, and he was able to play and listen at close range. He seemed content.

deal of jollity. Gilman loved a good time, and when he

His illness must have raced along when he returned to this country, for we heard that he was in and out of the hospital for examinations. None of us, however, was prepared for his death; we were just "worried." And so it came as a blow by its very unexpectedness.

so it came as a blow by its very unexpectedness.

It is fortunate that the publication of his series of "Notes on Bach" was completed in the March issue of TAO. Many of his ideas were thought provoking and sound, and there were some with which some might take issue. But the "Notes" constitute a thoughtful and careful piece of work, extending over many years, and we are grateful that he did not labor in vain.

Our only regret is that Gilman could not have enjoyed his life still more, and longer. He was not always a happy soul, and in his moments of depression he flayed against the wind mills in a way which even he himself recognized as quixotic. But he was usually cheerful and entertaining, and one could see through an exterior of assumed superficiality into an underlying personality of deep feeling and regard for his fellow humans. He will be sorely missed.

Melville Smith Cambridge, Massachusetts I am indeed sorry to hear that Mr. Gilman Chase has died. I have always felt that his work was among the finest.

Arnold Broido, Education Director Edward B. Marks Music Corporation New York, New York

The organ profession suffers a grievous loss in the passing of Gilman Chase, whose brilliant talents had already become widely known.

Very few writings on Bach show clear thinking or such a sure grasp of the material. His keen artistic perception and the devastating wit of his straight-hitting reviews in TAO gave us something refreshing and all too rare in this field.

And many will miss Gil Chase as a genial and valued

Seth Bingham New York, New York

I know that many people in the music field will be saddened, as I was, upon learning of the sudden death of Gilman Chase.

Many of us have known him since he was a young organist and choirmaster in the First Unitarian Church in Chicago. Even at that early age he was vitally interested in the advancement of good music, especially in the church. This had been a growing thing with him and recently he put his efforts in writing in the form of new arrangements of works by past-century composers—materials not heretofore set for the organ.

In addition to this, he has written a new book on the music of Bach. The music is notated so that it may be played as Bach played it and not as it is printed. He was also working on new compositions of his own.

It is sad that Gilman should have to be taken so young and at the beginning of his compositional career. His enthusiastic music personality will be a definite loss to all of us, and as a friend he will be greatly missed.

Karl Bradley Harold Flammer, Inc. New York, New York

I have intended many times to write you a note of thanks for the many excellent articles which have appeared during the past two years by Gilman Chase. Whether or not one always agreed with the author's conclusions, I'm sure that all of your serious minded readers felt that the subject matter with which he dealt was really worth much careful thought and discussion.

I have alway been impressed with the sound musicological approach Chase made to the matters he treated. I have also felt that the background of musicology was not merely of the academic or "book learning" variety, but one which was undergirded with genuine musicianship and years of practical experience, all of which has given his writings a ring of true authority.

What a sad shock to learn that Gilman has passed away. Until the ICO meeting in London last summer I had not seen him in several years, and how pleasant it was to enjoy his warm friendliness and keen sense of humor once again.

Gilman was a first rate organist, a good conductor and one of the most promising composers of our church music field.

I am sure that I speak for all who knew him, when I say that we shall deeply miss Gilman Chase—his penetrating analytical writing—his fine, sensitive musicianship—his ability to bring to light all manner of things having to

do with music both old and new-and last and possibly most important of all, his personal charm, kindly spirit and his dedication to the highest artistic ideals.

We are fortunate, however, to have access to his music (some of which is published) and to the fruits of his keen thinking in many of the past issues of TAO.

M. Searle Wright Columbia University New York, New York

Gilman Chase was very much the idealist, perhaps too much so, often rather impatient with the world as he found it. But he managed to stir a lot of thinking, the sort of thing we need more of. In his writing he seemed to have found his best means of expression, bringing much of value with his articles and reviews and the promise of much more. His death came much too soon.

> Frederick L. Mitchell Austin Organs, Inc. Hartford, Connecticut

Various things have prevented my replying immediately to your letter with its utterly shocking news of Gilman Chase's death. I'm still too shocked to believe that he went that suddenly. I can well imagine the blow it was to you, having known him personally for so long; and, of course, the magazine will suffer his loss terrifically.

Charles Van Bronkhorst Chico, California

When I was in Fort Worth I had the sad news that our friend Gilman Chase died some weeks ago. It came as a real shock to me as I had talked with Gil on the phone when I was in Cleveland and we had arranged a meeting later this year. I am really wordless at the sad fact. At least he had a chance of seeing his work [Notes on Bach] finished.

Franz Herrenschwand San Francisco, California

With the passing of Gilman Chase, not only does TAO lose a splendid staff reviewer of music and books, but the organ world loses a distinguished member. We are deeply indebted and grateful for his "Notes on Bach," which should be required reading for every organ aspirant. The loss of a truly good friend can never be evaluated. It is both a personal and artistic loss.

> Ralph E. Jerles New York, New York

The untimely death of Gilman Chase is a distinct loss to the organ world which too few musicians properly appreciate. He was one of those rare individuals who was attempting to bridge the gap between the musicologist and the performer. In his research into Baroque musical practice Gilman Chase understood that "the letter killeth but the spirit giveth life." His "Notes on Bach" which appeared in several issues of TAO seem to me to be the most satisfactory and workable suggestions that I have yet read for the interpretation of Bach. It is a tragedy that he is no longer with us to show the way in this important field.

Leslie P. Spelman Director, School of Music University of Redlands Redlands, California

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Love Thy Neighbor

Were a certain few musicians we could mention to take this adage literally the result might be mawkishly overflowing with bathos. Were some other persons we have heard about to even recognize its existence, let alone practice it, there would be a startling change of personnel relationships in churches and elsewhere.

Letters crossing the editor's desk run the whole gamut from the blunt business type—as dull and unimaginative as conceivable—to the inevitable cranks who apparently

That this sort of thing could have a highly powerful value may not be discounted. First, such a commission could, as publicly as the "case" required, make known the malodorous practices of the "defendant" in the exact places where this information would be most telling.

Second, such action by the AGO in defense of its membership would automatically raise the prestige of this organization at the same time it showed membership

precisely how potently it stood behind them.

Quite frankly, where else would one expect a church musician to turn for assistance at a point of stress? We would shun unionism as quickly as the next one, even if a union for church musicians were possible, which it isn't. Were organists and choir directors to form a union-

Editorially Yours

have nothing better to do than toss their alleged brainchildren about helter skelter.

Somewhere in between these extremes letters occasionally arrive which point up repeatedly in actual cases that all is significantly not well with personnel relationships between some clergymen and their professional church musicians. A number of letters have come to us which disclose shocking instances of bad faith, summarily broken contracts, downright underhanded dirty politics, rank favoritism at the cost of loyalty—the list could be enlarged.

Let us state right now that we have one side of the story and one side only. Since we do not have all the facts and from them can form our own opinions, we hold no brief, as it were, in condemnation of clergy actions

against organists and choir directors.

On the other hand, we recall another adage: "where there's smoke there's fire," and we choose to believe that a roseate glow does not cover entirely the personnel relations phase in all churches. This we cannot help feeling for we are aware of a few happenings in this department in which the finger of blame must be shouldered entirely by the clergyman involved. We also know of some cases in which a poor clergy-musician relationship has been entirely the fault of the musicians. There always have been, and still are egocentrics in the church music profession whose flagrantly flaunted tactics have given a bad name to the profession.

These individuals—usually opportunists of the most vicious type—sometimes hang themselves by their own contrived noose, other times seem to "get by with murder" indefinitely. We hope such persons have no trouble sleeping nights; but only those without conscience could. We cannot help but wonder where the presumed Christian basis for function as a sincere church musician comes in. Some may consider us naive to make such a statement, but we recall there are countless men and women serving musically their parishes and congregations with complete sincerity, devotion and purpose—whose valuable endeavors are the sign to the world at large that musicians are not

all ethical thugs.

And it is precisely when such devoted persons become the victims of the machinations of selfish, opportunistic clergymen and lay church authorities that our editorial hackles rise in worded anger. We wonder if perhaps the AGO should initiate a kind of "court" where proved instances of injustice could be aired. From such a commission in the AGO (patterned similarly to same type bodies in educational professional organizations-above politics and without reproach) could come announcement and action for the protection of and assistance to membermusicians who have been provably wronged.

within the structure and action pattern of the labor union today—about 70 to 80% of such union members would immediately find themselves out of jobs.

Not many churches can afford to pay musicians more than a fraction of their worth, and would be forced to dispense with them were a "minimum scale" imposed.

No, the solution to raising church musicians' remuneration from the level of insult in many cases to a plane of realistic balance in relation to all other salaries for church staff members will not be determined by the oft noted mailed-fist approach of unionism. What the actual solution is we are not bright enough to know, even though "personal department of wishful thinking" includes the longing that clergymen, church boards, music committees, or whomever, when planning the annual budget will one day accept that important area in worshipmusic-cannot make its particular offering to the Almighty when it is stifled by a refusal to recognize musical efforts in a realistic manner.

With the exception of a handful of churches across this land, we regretfully accept that such a state may never be. Reasons for this are many-some valid, some not. But we would point up one frequently noted reason which church musicians may not ignore: there are today all too many organists and choir directors who are not worth their hire, are not worth payment as outlined above, who are questionably "getting by" under somewhat false colors. We speak here of those who skate on the border of

total ignorance of their duties and responsibilities as Christian workers—who cannot prove by their deeds they are worth being recognized. Now this is not to be interpreted as any kind of blanket indictment of church musicians. We would point out that enlightened self examination must always precede any howl of protest. Then, if one can honestly, provably, show cause for revised consideration in matters such as salary, incentives, higher music budgets, better working conditions, for heaven's sake take up the cudgels and strike out in defense of all you have trained yourself to be. The trained, educated professional musician is due an adequate return on his investment. He might well get it when he can realistically prove himself to be what he professes. Those who cannot will eventually fall by the wayside, and they cannot expect much sympathy.

Perhaps these words sound too sharp—perhaps they are not the right ones for that magnificently loyal and hardworking army of organists and choir directors who, through force of circumstances, are keeping music alive in churches, sometimes at their own expense. Actually, it is not of these whom we speak; but rather of that considerable number of church musicians who are doing a major disservice,

purposely, to God, the church, and themselves.

As a matter of fact, if more church musicians understood and put into practice our topic of "love thy neighbor" in adult, intelligent manner, there would be vastly better

personnel relations, better choirs, better many things. All this, of course, presuming those of the cloth and of the laity are similarly willing to share the richness of a truly Christian experience in a love-thy-neighbor framework. Think it over.



IMAGINE THAT DEPT.

In Manhattan, members of East End Temple are beginning worship in their new synagogue at Second Avenue at Twenty-Third Street. The group was wounded in 1948 by the Union Hebrew Congregations. Members have worshiped in the Labor Temple, 242 East Fourteenth Street.

From The New York Times

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PEDAL

Subbass, 16 ft., 32 pipes Quintaten, 16 ft., 12 pipes Prinzipal, 8 ft., 32 pipes Nachthorn, 4 ft., 32 pipes Spitzflöte, 2 ft., 32 pipes The following commentary was written for TAO by the Rev. Robert L. Jacoby of Nashotah House. TAO expresses its appreciation to Fr. Jacoby for this contribution.

Nashotah House is a theological Seminary of the Episcopal Church and enjoys a picturesque setting in Nashotah, Wisconsin, about 30 miles west of Milwaukee. This Seminary was founded in 1842, primarily through the efforts of Jackson Kemper, the first Missionary Bishop of the Church. Nashotah House Chapel was built in 1859 from the design of Robert Uplohn, the prominent 19th century architect, also designer of Trinity Church in New York City.

When it was decided that the old organ must be replaced, a major change was proposed, involving placement of both console part of the original design.

The new organ speaks out freely and majestically from the new west wall position, in a manner impossible with the old conditions of pipe placement. Basically the tonal design is German classical of the Baroque period, pipework entirely exposed, without unification, and voiced according to the classical principles which give a slight characteristic "chiff" to the initial sound.

The organ has 19 ranks of pipes, 8 on the Hauptwerk, 7 on the Positiv, and 4 on the Pedal (plus one 16 ft. downward extension). The tonal design was worked out by Austin Organs, Inc. in consultation with the Dean of Nashotah House, the Very Rev. Edward S. White, D. D., and the head of the Music Department, and is based on two major requirements: the accompaniment of plainsong, and hymns. Yet, the overall scheme makes it possible to play very adequately most of the organ literature that might be expected to be played on a small two manual instrument. Tone colors are extremely varied and transparent in their brilliant clarity; and the ensemble fills the chapel with a most satisfying volume of textured sound. Useful combinations for accompaniment of plainchant resolve around the Gemshorn 8 ft., which is very quiet, the Gedackt, which is rounder with a little more body, the 4 ft. Rohrflöte, and the Quintaten. 16 ft., Subbass without coupler provides all the Pedal that is necessary.

In the accompaniment of hymns the Mistur would ordinarily not be necessary and the Sesquialtera would of course not be used as it is in essence a solo stop. The Cymbel of the Positiv coupled to the lower manual with the 16 ft. coupler, is very bright and useful. There are many possibilities for hymn accompanimental registrations and since the organ produces such a transparent and assertive tone, it is not necessary to use many stops. Volume of tone alone is not the criterion, although full organ is useful for a thrilling climax. This is one instance where low pressure could be and was very happilly applied. The gently voiced pipework speaks readily down the nave from its open position.

losing nothing in the process.

Residence Organ Miss Viola Petit, Detroit, Michigan PEDAL

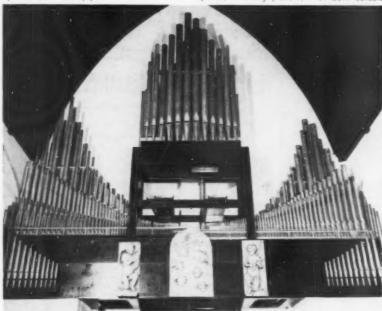
Open Diapason, 16 ft. Stopped Diapason, 16 ft.

GREAT

Bourdon, 16 ft. Open Diapason, 8 ft. Trumpet, 8 ft. Clarionet, 8 ft.

SWELL

Vox Jubilante, 8 ft. Dulciana, 8 ft.



HAUPTWERK

Gedackt, 8 ft., 61 pipes Gemshorn, 8 ft., 61 pipes Prinzipal, 4 ft., 61 pipes Blockflöte, 2 ft., 61 pipes Mixture, 2-4 ranks, 206 pipes Cymbelstern Valve Tremulant

POSITIV

Quintaten, 8 ft., 61 pipes Rohrflöte, 4 ft., 61 pipes Prinzipal, 2 ft., 61 pipes Sesquialtera, 2 ranks, 122 pipes Cymbel, 2 ranks, 122 pipes Valve Tremulant and pipes and this proposed plan was adopted.

The pipes now stand high on the west wall, completely exposed. A startling contrast visually and tonally as compared with the old installation, which was on either side of the sanctuary in box-like chambers. The old console was at the rear of the chapel—the new console is located at a most advantageous position at the east end of the choir stalls.

The change in this position of the pipework made it possible to open up the very beautiful arches at the east end of the two side aisles, providing a natural setting for two small side chapels. The entire chapel has an uncluttered airiness and lightness that was

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From Harvard Dictionary of Music, page 322, under Harmonium: "An important variety of the harmonium is the American Organ, in which the wind is not forced outward through the reeds by compression, but drawn inwards by evacuation of the air the bellows. In addition, the tongues of this instrument are smaller and more sharply twisted than those of the harmonium. All these devices render the tone softer and more organ-like, but lack the expressive quality of the harmonium. Modern instruments have electric wind-supply, leaving the feet of the player free to operate a pedalkeyboard like that of the organ.

The principle of the American organ was invented about 1835 by a workman in the harmonium-factory of Alexandre, Paris, who subsequently emigrated to America. Here his ideas were put into reality by Estey, Brattleboro (Vermont) (Estey organ, 1856) and by Mason and Hamlin, Boston (1861). In France and England the Mustel organ is very popular

TAO quotes below from the Detroit Free Press



Miss Viola Petit at the console of the Estey Milks viola Petri et in consule of the save organ in her Detroit apartment.
Roto Magazine of Sundey, July 10, 1955: "In these tension-ridden times there's a noticeable yearning for organ music in the home, and many people are buying electronic organs. Others are investing in small home-size pipe organs. But

for those who lack the money or the space for either of these, a Detroit music-lover has a suggestion:

"A used reed organ has a lovely tone, is inexpensive, and is really quite easy to come by, says Viola Petit. 'Churches trade them in on the electronic variety, and the reed organs are then reconditioned and sold for a modest price. "Miss Petit has recently acquired an Estey reed organ, with two manuals, full pedal-keyboard, and an electric motor for wind-supply. It cost her \$175, plus another \$150 to recondition it and to adapt the motor for use in her two-room apartment; this included sound-insulation and a variable transformer to cut down the wind-power. Her organ also has foot-pump pedals, for the use of the manual keyboards without the motor. With several different stops of varying tone-quality and volume, it is more flexible than some."

"Reed organs make escellent practice instruments, tasy Miss Petit, and much of the huge standard organ repertory can be quite decently attempted on them. My grandfather was a church organist in Keesville, N. Y., for 25 years and always had as Estey in the house—for practising with the choir when the church was too cold for rehearsals in the winter. That's why I particularly wanted an Estey, but there are other makes available."

"My friends are amazed when they try this reed organ; she adds, 'because it sounds so much hiss the Real Thing—and because it cost less them my used plano!"

Miss Petit informed TAO that she is now school-reachering," and that "I now have a

Miss Petit informed TAO that she is now "cchool-teachering," and that "I now have a three-room apartment (not two any more, as the article says), with II windows all around, and a little garden budding out on the terrace, and such a view of Detroit, the River, Canada, and the sky."

EASTMAN ORGANIST WORKSHOPS

The Eastman School of Music 1958 Summer Session will include two simultaneously presented workshops July 14-18. The workshop for Catholic organists faculty will include the Rev. Benedict A. Ehmann, David Craighead, Dr. Eugene J. Selhorst, and Dr. Allen I. McHose. Courses are listed as Liturgical Music; Repertoire for the Service; Historical Landmarks in Catholic Church Music; The Church Organist's Repertoire; and Choral Accompaniment.

The workshop for Protestant organists, held on the same dates, will have as its faculty David Craighead, Arthur Kraft, Norman Peterson, Marlowe Smith, Dr. Allen I. McHose, and three clergymen from the Federation of Churches of Rochester and Monroe County. Courses listed are The Church Organist's Repertoire; Accompanying Anthems, Solos, Duets, etc.; Service Playing; Improvisation; Choral Literature; and Choral Conducting.

Full information about equipment, fees, housing and other details may be secured from Edward Easley, Director of Admissions, Eastman School of Music, Rochester 4, New York.

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IN OUR OPINION

TAO staff writers report to you their own reactions and evaluations on the performance scene, on books, choral and organ music, and on recordings.

REVIEWS RECITALS AND CONCERTS

FRANZ HERRENSCHWAND, Grace Episcopal Church, Silver Spring, Maryland, February 24.

Seven Pieces of the Messe pour les Paroisses

Partita "Ach wie flüchtig" Echo Voluntary Andnacht Opus 26 Scherzo Vater unser im Himmelreich Prelude and Fugue in D Major James Barbian

Franz Herrenschwand presented an hour of thoroughly enjoyable organ music, played without ostentatious display or great show of pyrotechnics. This is not to say that techentirely subservient to the music.

The Couperin showed the individual re- Prelude, Chaconne and Finale

sources of the organ in clearly thought out registrations of the various movements. The James Voluntary was very Handelian in style, and stood out for its precise rhythmic force. The Barblan Andnacht was improvisational in manner, somewhat rambling and vague in content.

It was not until the Bach chorale prelude that one became aware of the use of the swell box, so skillfully was the registration handled. Buxtehude proved to be the climax of the program; but even here, no great fireworks, no great surges of tone, no long periods of blasting power. Hear this young man if you can. His restraint, taste, and com-plete immersion in the spirit and style of the music he plays are traits well worth your

William O. Tufts

of pyrotechnics. This is not to say that technique was not there, for it was; but it was entirely subservient to the music.

LEONARD RAYER, Music for Organ and Strings, Immanuel Episcopal Church, Wilmington, Delaware, January 27. Purcell

A recital may not have any purpose other than the presentation of worthwhile and enjoyable music to an interested and appreciative audience. Indeed, to inject extraneous "causes" may be detrimental to the pri-mary artistic aims. It is, however, a happy circumstance when program content, performance and setting combine in a convincing way to advance the cause of the organ and its music.

Even in the metropolitan centers, and not always without reason, there is not ready acceptance of the premise that organ music can be good music and that a recital can be and should be approached on the same terms as any other serious musical offering. In smaller communities, the organ is held in still lower esteam, usually with even greater justification.

The most significant comment about this recital, therefore, is that it was a distinguished contribution to the musical season in Wilmington and an eloquent spokesman for the cause of good organ music in the community. This result is, of course, gratifying to all of us who are concerned about the public's attitude to our profession. More particularly, however, it is a tribute to the considerable ability of Leonard Raver, first, as a program arranger, and second, as a performing artist.

From the program content, it is evident that Dr. Raver wants to make friends for his instrument. It is equally evident that he believes that this can be done within a generally classic framework, wherein intrinsic musical value speaks for itself without resort to the cheaper aspects of the "romantic school of organ playing. But to say that Raver is a classicist is not to imply that he is an extremist. His technique is ample and sure, and leans decidedly to the crisp, clean style appropriate to most of the compositions on this program, without at any time becoming so abrupt as to be an affectation.

To maintain excellent tonal clarity throughthis recital, from an instrument which not only non-classical in its structure but also unfavorably placed in its building, de manded exercise of real imagination. Dr. Raver met and surmounted this challenge fully. His registrations were at all times bright and clear, but always sensible and pertinent.

Two aspects of Dr. Raver's playing deserve special mention. First, he possesses a sense of rhythmic sureness and precision which too few organists take the trouble to develop. yet which never degenerates to purely mechanical, metronomic playing. Second, apparent that he has devoted much earnest thought and study to the embellishments and ornaments of classical organ music. His execution of these devices was flawless, as exhibited especially in the Purcell and Handel.

As a generality, one might question opening a recital with a composition eight minutes This was not a hazard in the present instance, however, because of the great variety in the three parts of the Purcell The suite, as arranged by John Edmunds, is dedicated to Dr. Raver, and was played from manuscript. The handling of the Chaconne was superbly subtle: the ground bass was not thundered at us with full pedal so that we would be sure not to miss On the contrary, the registration was almost chaste, the pedal line being just firm enough to be discernible under the eloquently devised manual figurations. The Finale, played on a bright, full registration, sparkled with rhythmic surprises that emphasized simultaneously the "antiqueness" of this music and the ahead-of-its-time inventiveness of Purcell's

To follow with the two Mozart sonatas was a stroke of programming skill. Concerted music is always appealing, and the acoustics of Immanuel Church seemed to be especially grateful to the combination of organ and strings. The almost naive simplicity, charm "bounce" of these sonatas made them an excellent choice for this audience and for this spot in the program. Rapport between organist and instrumentalists was unusually good, as was also the tonal and dynamic balance. Dr. Raver's crisp style and bright registrations were just right for these delightful and scintillating cameos.

The pressure-relaxation cycle of the programming is evident in the placement of the nonumental Bach Toccata in F as the center of gravity, between the easy cheerfulness of Mozart and the formal brilliance of the Handel concerto.

Perhaps because of acoustics or because of the limitations of the organ, the conception of the Toccata as a whole appeared slightly confined and restrained.

In the Handel concerto, Dr. Raver gave a sparkling, totally convincing performance. Here again the rapport and balance were outstandingly good. The four string players, all members of the Wilmington Symphony Orchestra, performed their parts with co siderable distinction, achieving just the right spirit of incisiveness and gaiety. Special note should be made of the solo organ cadenza which separates the two allegro movements. This was done with a consummate correctness which was a joy to hear. For most the audience, this concerto was probably the high spot of the program. The Langlais composition was clearly the

least significant music on the program. was, however, played so as to extract to the its almost haunting quality.

Seth Bingham's new sonata was given its premiere performance by Leonard Raver in St. Paul's Chapel at Columbia University (reviewed in another issue) only four days prior to this recital. Like the Purcell suite, it played from manuscript. It is difficult to judge this work on one hearing, particularly when one has heard less than the whole. From the two movements presented, it is apparent that, despite its fate, this is not a contemporary" work, but rather that it is in the "post-romantic" idiom. The demands on the performer are of very considerable proportions. It is hard to conceive of these demands being met with greater satisfaction than in Dr. Raver's performance. The scherzo-like second movement calls for an extremely facile technique in the rapidly moving manual figurations over the pedal theme, which, as before, was presented discreetly but surely. A considerably solider firmer sense prevails in the final movement in which two independent themes are skillfully woven together toward a brilliant full organ close, supported by a sturdy pedal The sonata served well its function of closing this program on the same commanding note with which it began.

Leonard Raver will serve the organ and its music well if he continues to set for himand to fulfill as he did here, the unusually high standard of this recital.

Frank Thompson

CHORAL EVENSONG in honor of IGOR STRA-VINSKY, Saint Thomas Church, New York, March 2. Choir of Boys and Men of St. Thomas Church, William Self, master of the choir; Mixed Choir of the Church of the Ascension, Vernon de Tar, choirmaster; Edward A. Wallace, associate organ-ist, playing the service; soloists: Richard Adams, treble, Charles Deway, alto, Lindsey Bergen, tenor, Charles Green, tenor, Donald Yogel, bass; Robert Craft, conductor.

Anglican Chant Psalm 61 Tone I-4 with Tallis fauxbourdon Symphonies of Wind Instruments (1920)

Bach-Stravinsky Chorale Variations on "Von Himmel hoch" (1955)
Bach-Stravingsy Mass (1948) Symphony of Psalms

Stravinsky

The reason behind this service of honor to Igor Stravinsky was to honor his 75th birthday and his 50th anniversary as a composer. and was made possible largely through gifts of Mrs. John D. Rockefeller, Jr. and the The event was sponsored Ballet Society, Inc. by the New York City Chapter of the AGO.

We shall comment here only upon the Stravinsky music performed. The conductor. Robert Craft, is a student and protege of the composer, and especially fitted to interpret his works.

My first hearing of the Symphonies of Wind Instruments was not especially happy. and I think my reactions were so mainly because of the great difficulty I had adjusting my ears to hearing music of the concert hallwith the accepted type of acoustical setting in such a place—in a vastly different acoustical environment. Wind and brass instruments in a stone church of considerable propor ion—as well as music itself—take on a different quality altogether. It is a thrilling sound, but one which seems to alter noticeably compositional structure, and the sound of orchestral choirs as they mingle and separate.

Largely because of this, I had some difficulty in following this highly complex and somewhat dissonant score which, in consideration of the composition date, had the sound and feel of a composer in search idiom—an idiom which later became far more clearly defined. The work was dedicated by Stravinsky to Claude Debussy.

The Chorale variations I have heard before and I like them, for the most part. The choir of St. Thomas Church sang the unison chorale phrases with a clear full tone and good body. This work was dedicated by the composer to Mr. Craft, the conductor

Stravinsky's Mass is an exceptionally fine contemporary religious offering by a master composer, and was sung magnificently by the choir of the Church of the Ascension. Most people have come to expect only the best Solo porfrom this particular choral group. tions sung by the boy treble and alto sound ed a bit strained and nervous.

Without question the high point of the per formance was the Symphony of Psalms-a sincere, lofty outpouring of religious music— sung by the combined choirs and accompanied by a 45-piece orchestra.

The acoustics of the church here heightened this work to a superbly thrilling plane and made of it a richly moving experience. Stravinsky dedicated this work to the Boston Symphony Orchestra on the occasion of its 50th anniversary.

A great deal of credit must be accorded all those who shared in rehearsing the participants—who were in any way responsible in the performance. It is always regrettable that so much time between pieces is made necessary due to the crowded conditions in the chancel. There is much merit in the idea of presenting great religious music where it belongs—in the church—but I sometimes feel that when so many participate under adverse conditions, it is questionable procedure, musico-psychologically, and often results in many in the audience leaving before the end of the performance, as they did at this

As stated earlier, I feel the greatest single difficulty I had here was the adjust-ment of past conditioning in the hearing of music from that of the concert hall to of the church. Sound in these two for musical expression are quite different, and the result must be taken into careful con-

ROBERT BAKER, St. Thomas Church, New York City, March 10.

Two Sinfonies

Like as the rein and snow fall from heaven
Lord, for Thee my spirit longs Fantasia in G Major Three Chorale Preludes

My heart is filled with joy O Sacred Head, now wounded Jesus, my desire Thou art Adagio for Strings
Prelude for Organ
Behold, the bush burned
Two Folk Tune Preludes
Greenslewes,
Brother James' Air
Fugue on Psalm 94 Bach-Grace Bach Brahms

Wright

This was the first of a series of four recitals in March, now an annual affair in St. Thomas Church, and for which much credit is due William Self, organist and master of the choristers in this noted fane. a significant series, from the standpoints of artists and music presented. It is, as usual, to be regretted that attendance is painfully small, despite the over-abundance of musical activities in constant evidence in this metropo-

Since this reporter commented upon Robert Baker's very recent recital in Temple Eman El, my remarks here will have to do with this artist in a more general way than the usual

piece-by-piece comments.

This was one time I was happy to have the opportunity to hear Baker play certain pieces which I have heard him do on more than one occasion, and on different instru-ments. The Barber Adagio, Searle Wright's beautiful folk tune preludes, and the Ber-linski opus are in this category. Whether in Temple Emanu-El, Temple Church, London, or in St. Thomas Church, Robert Baker has an almost infallible ability to find the best possible registrations to bring out the greatest beauty, clarity, phrase and line, and, above all, music: and to make all this into a total of unsurpassed listening.

As this department has intimated before nusical performances are not all for the ighly trained musician. They are also imhighly trained musician. portantly for the lay public which comes basically to listen to what they hope will be musical sounds, pleasing to the ear, and presented in a musical manner. We may accept that such persons left Baker's performance

fulfilled and enriched.

The stylistic interpretations of the pieces through the Bach Fantasia were acceptable on most counts, although I felt the complex registrations in louder moments tended to obscure contrapuntal lines to some extent.

Robert Baker is unequalled in the matter of projecting moods in musical color, so evident in the Brahms chorale preludes, the Barber and Searle Wright pieces. The artist's right choice of single ranks-flutes, string celestes, and reed colors-were unerringly right for the mood he wished to convey. The recital's closing work offered just that right feeling to finish with brilliance and great excitement a full evening's program of

fine music.
This recital again gave evidence of Baker's intelligence in placing his music choices into a program unit to effect a changing pattern which was yet not so obvious as to defeat this purpose. As earlier stated, Robert Baker in this performance provided wonderful listening, and again proved without doubt that he is among the finest organist-musicians we have today.

GEORGE FAXON. Peoples Church, East Lansing, Michigan, February 11.

Sowerby Crandell Faxon Vivaldi-Bach Early Italian Peschetti Bach Franck Schumann Michigan, Pebruary II.
Pageant
Harlequin's Serenade
Adagio and Toccata
Allegro (Concerto in A minor)
Aria de Chiesa
Allegro (Imitatione)
Toccata and Fugue in D minor
Choral III
Study in 8 minor
Introduction and Allegro Study in 8 minor Introduction and Allegro Divertissement Schumann Liszt Vierne Ibert Duruflé Mulet Scherzo Toccata—Thou art the Rock

George Faxon was presented in this recital under unique circumstances—it was jointly sponsored by the music department of Michigan State University and the Lansing Chapter AGO. Both groups are to be congratulated on such a splendid cooperative affair.

Mr. Faxon's recital revealed musicianship of the highest order, consistent and scholarly through the entire program. His quiet deportment at the console was a joy to behold. his was a recital of organ music for the

sake of the music alone.

Faxon's program arrangement was a refreshing departure from the usual norm, beginning with the contemporary American group, and opening the program with the tremendously difficult Pageant of Sowerby. Most recitalists prefer to play at least two-thirds of a program before tackling the technical problems posed by this piece. To say that George posed by this piece. Faxon tossed it off with aplomb would be complete understatement. This was virtuoso playing of the first degree. The Adagic and Toccata by Nancy Plummer Faxon is a delightful piece and we hope to hear it more fre-

The Beroque group was superb. The little Aria da Chiesa was set forth with charming restraint. The thrice-familiar Toccata and Fugue was a model of clarity of pre-cision. The Toccata, as well as the coda of the Fugue, was played on a less heroic line than most artists are prone to give these movements, but there was never any doubt as to Mr. Faxon's conception of the work

If one were to choose one piece of this excellent program that was less satisfactory than the rest, this would have been the Franck Choral. Here one felt a coolness, a matter-of-fact approach, a feeling almost that the intellectual refused to let the heart have a say in the proceedings. The architecture of the piece was finely wrought and the work was consummately executed, but it was in the phrasing-possibly in the abruptness of the phrase endings—that robbed the piece This may be splitting hairs over an otherwise splendid recital, but this writer has a very strong feeling over having a "singing quality" in any music, regardless

The Schumann and Liszt works were played magnificently. The short French group that followed the intermission was a delight, culminating in a surging performance of the Mulet Toccata. The audience was enthusiastic. and to the vigorous applause. George Faxon graciously responded with a delightful per-formance of the Clérambault Basse et Dessus

de Trompette.

The organ in Peoples Church is an elderly. but respectable. Casavant of about 40 stops, from which Mr. Faxon coaxed, encouraged and wrung some beautiful registrations, all well balanced and nicely in style. His command of the instrument and of the music was absolute at all times. Kent McDonald lute at all times.

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GERALD BALES at Westminster Cathedral. Trie Sonata No. I in E-flat Prelude and Fugue in D Major Antiphon III (I am b'ack but comely) Psalm Prelude No. 2 (First Set) Bach Bach Dupré Howells Karam Willan Gigue Introduction, Passacaglia and Fugue

Volume 2, Mirrosonic DRE 1004, two 12" \$9.95 postpaid (see above for special offer). 12" I.p.'s. ROBERT BAKER, Temple Church, London.

Concerto I (Adagio and Finale)
Carnival Suite Frelude
Dialogue on the Mixtures
Rondo tor the Flute Stop
Pastorale
A Trumpost Minuet Handel Crandell Berlinski Langlais Rinck-Dickinson James Hollins Trumpet Minuet A Trumpet Minuer Prelude and Fugue on BACH Liszt C. H. TREVOR, St. Sepulchre's Church, London.

Three Pieces on 15th Century German Songs Sonata in D minor Paumann Ritter Marchand le Begue Selby Söderholm Honegger Meyer German So Sonata in D m Fond d'Orgue Les Cloches Andante Sonatina Choral Fugue (Opus 34) Chorale Fantasia on an old English Tune Dankpsalm (Opus 145, No. 2) Reger

For those who, like this reviewer, were unable to attend last summer's ICO in London these two albums (first two of six scheduled releases) are a must! Those who attended the Congress will certainly want these outstanding documentary recordings as mementos of their experiences.

In looking back over the actual recitals and concerts reviews of these ICO events (TAO September, 1957), I found that my own reactions to these recordings were generally in agreement with those of TAO's reporters attending the actual performances.

high tribute to the fidelity of reproduction achieved in these on-the-spot recordings made under extremely difficult circumstances. I urge you to refer to September TAO for critical evaluations of the various performances themselves.

Volume I is worth its asking price just for the breath-taking performance of the Bingham and Sowerby works, neither of which has been previously available on records. Both are done masterfully by organist, conductor and orchestra, with the recorded balance and sound simply unbelievable!

The Camidge Concerto might well have been replaced by Handel's Concerto 5 which actually opened Dr. Mason's recital, and would have made the record set a complete organorchestra program. If the idea was to clude one of the artist's three programmed solo organ pieces. I would have preferred Philip James' Adagio Cantabile from his At any rate, Marilyn Mason's playing is always tops, no matter what music is concerned.

Canada's Gerald Bales suffers by compariwith Marilyn Mason both in performance and recording. One would have to know the situation and circumstances better to evaluate adequately here, but judging solely from corded results Mr. Bales was not completely "at home" with the Westminster Cathedral organ. Best work recording-wise is the Willan, long neglected on disks.

Sir William McKie's brief but stimulating address to the Congress at its concluding dinner comes with volume one (one 7" l.p.) at no extra cost and is a welcome and fitting tribute to the person in England largely responsible for this first great international conference.

Robert Baker's performances in Temple Church must have been another event to swell the pride of any U. S. organists in attendance, for here is playing that thrills, captivates and at times surprises, but never bores.

he disk captures all of Dr. Baker's musicianship as well as the many variations organ sound and volume (and there's plenty of full organ!). After hearing the record my only wish was that Searle Wright's two lovely chorale preludes (Greensleeves and Brother James' Air) had not been chosen for recording instead of the Berlinski work.

Two things are remarkable about C. Trevor's recital in St. Sepulchre's: 1) the instrument is a two-manual of only 13 ranks (straight) with no mutations or mixtures: 2) the program offers a wealth of variety in both music and registration

I've always felt that the true test of any organ artist is whether or not he can play such a small organ without giving his listeners the feeling of instrumental inadequacy." Mr. Trevor's playing proves that he is complete master of both instrument and music. It should be added that there is much unfamiliar contemporary music here that is deserving of more attention from organists everywhere. Interesting notes by Frank Cunkle plus com-

plete stoplists and photos of consoles and artists contribute immeasurably to the enjoyment of these two albums.

In conclusion I must pay my tribute to Mirrosonic Records and all those who assisted in this monumental project. It took vision and courage to plan such a six-volume series, patience and hard work to record under such trying circumstances, engineering and pro-

FLOR PEETERS

duction skill to obtain the superb results achieved. I, for one, will never cease to marvel at what has been captured on these disks. No organist can afford to be without this recorded documentary of a memorable event in the history of the organ world.

Recitalists

NOTE-Recital programs are processed for publication in the order in which they are received. They appear in the first issue thereafter in which there is available space

CHRIST CHURCH, Cambridge, Massachusetts. Bach Recital Series. (See R and Non-R" by Melville Smith, on an earlier page of this issue)

DAVID R. FULLER, January 27:

Concerto in C Major Aus der Tiefe Jesus, meine Zuversicht Prelude and Fugue in C minor Trio in C minor Aria in F Trio in G Major Concerto in D minor

DONALD WILLING, February 10 (Rieger Organ loaned by New England Conservatory of Music):

Chorale Partita on Sei gregrüsset, Jesu gutig Eight Little Preludes and Fugues Prelude and Fugue in E minor (Wedge)

LOIS JUNGAS, February 17: Chorale Preludes Komm, heliger Geist

Schmücke dich, O liebe Seele Herr Jesu Christ, dich zu uns wend Komm, Gott, Schopfer, heiliger Geist Nun danket alle Gott Concerto in C Major Chorale Preludes

Allein Gott in der Hoh' sei Ehr An wasserflüssen Babylon Wer nur den lieben Gott lasst walten In dir ist Freude

MARY CROWLEY VIVIAN, February 24: Chorale Preludes

An wasserflüssen Babylon Jesus Christus, unser Heiland (two settings) Vor deinen Thron tret' ich

Von Gott will ich nicht lassen Fugue in G Major (Gigue) Canonic Variations on Vom Himmel hoch da komm' ich her

DAVID C. JOHNSON, March 3:

Fantasie and Fugue in A minor Canzona in D minor Chorale Preludes

Herr Christ, der ein ge Gottes-Sohn Lob sei dem allmachtigen Gott Puer natus in Bethlehem Der Tag, der ist so freudenreich Vom Himmel hoch, da komm' ich her Vom Himmel kam der Engel schaar In dulci jubilo Lobt Gott, ihr Christen, allzugleich

FREDERICK WELLS, March 10: Pastorale in F Major Dorian Fugue in D minor

Six Schübler Chorales Prelude and Fugue in D minor (Fiddle)

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For information address: CHRIST CHURCH, SHAKER HEIGHTS, OHIO THOMAS MATTHEWS, East Side Lutheran Church, Sioux Falls, S. Dak., November 24:

Couperin: Chaconne

Schroeder: Schönster Herr Jesu Walcha: Frohlich soll mein Herze spriggen

Kee: Partita on Ein' Vaste Burg Peeters: Aria Balbastre: Noel with Variations Tournemire: Octave of Christmas

Mulet: Carillon-Sortie Improvisation on a given theme

RICHARD KEYS BIGGS, St. John Bosco School, Bellflower, Calif., December 8:

Campra: Rigaudon Bach: O sacred Head

Pachelbel: Good news from heaven Couperin: Soeur Monique

Purcell: Trumpet Tune

Dr. Biggs' program was for the dedication of a Holzinger organ, and was followed by a choral program and Benediction of the Blessed

LORENE BANTA, Methuen Memorial Music Hall, Methuen. Mass., December 1:

Pachelbel: Toccata Couperin: Benedictus Walther: Praise to the Lord

Bach: Prelude to the choral Before Thy

throne I stand

Mrs. Banta was joined in this performance by the Abbot Academy Choir, Phillips Academy Choir and Phillips Academy Brass Choir in a concert of sacred music from the baroque era presented in memory of Dr. Carl Pfatteicher.

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RECITALS

EDWARD BERRYMAN

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The Cashedral Church of St. Mark Minneapolis

December 4:

PETER FYFE, and Russell Oberlin, counter

Handel: Aria-Return O God of Hosts (Sampson)

Krieger: Lord Christ, the only Son of God Unknown: Four Hymns from St. Godric Bach: Chorale Prelude

Handel: Aria-O Thou that tellest (Messiah) December 11:

PETER FYFE, and Matilda Nickel, soprano;

Scarlatti: Cantata Pastorale Pachelbel: Come, Redeemer of mankind Purcell: Blessed Virgin's Expostulation

December 18: PETER FYFE, and Sonya Monosoff, violinst: Bach: Adagio (Sonata in C minor) Biber: Mystery Sonatas 1 and 10 Vivaldi: Sonata 9 in E minor

FERNANDO GERMANI, Church of the Holy Family, Union City, N. J., December 5: Frescobaldi: Toccata 8 (Bk. 1); Toccata per l'Elevazione (Bk. 2); Canzona 4 in F Sweelinck: Variations on Mein junges Leben hat ein End

d'Aquin: Noel Bach: Toccata and Fugue in D minor Mozart: Fantasia in F minor Dupré: Variations sur un vieux Noel

ST. PAUL'S CHAPEL, COLUMBIA UNI-VERSITY, NEW YORK, Noonday recital

DALE PETERS, December 3: Sicher: In dulci jubilo Buxtehude: Wie schön leuchtet der Morgen-

d'Aquin: Noël sur les Flutes Reger: Weinachten

Burkhard: Variations on In dulci jubilo SEARLE WRIGHT, December 5:

Bach: Kyrie, Gott, heiliger Geist; Nun komm, der Heiden Heiland; Trio Sonata 3; Prelude and Fugue in B minor

HERBERT BURTIS, December 10: Pachelbel: Prelude and Fugue on Vom Himmel hoch

Bach: Vom Himmel kam der Engelschar Langlais: La Nativité Arnold: Fantasy, Choral and Toccata on Veni

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SEARLE WRIGHT, December 12: Edmundson: Vom Himmel hoch de Cabezón: Canción religiosa Karg-Elert: Fantasy on In dulci jubilo Dupré: Deux Antiennes pour le Temps de

de Maleingreau: Musette

Messiaen: Desseins éternals; Dieu parmi nous (La Nativité du Seigneur)

CHAPEL CHOIR directed by SEARLE WRIGHT, DALE PETERS, December 17: Vaughan Williams: Magnificat Lebègue: Noel pour l'amour de Marie

Karg-Elert: Adeste fidelis Britten: Ceremony of Carols

PAUL J. SIFLER, Washington Cathedral, December 1:

Messiaen: Les Corps glorieux; L'Ascension

FRANK K. OWEN, music for organ and orchestra, Owen W. Brady, conductor, St. Paul's Cathedral, Los Angeles, California, November 4:

Handel: Concerto 4 Franck: Choral 3

Poulenc: Concerto in G minor

The organ in St. Paul's Cathedral is the last instrument built by the Murray Harris Company of Los Angeles, was installed in the present church in 1924 with a new Kimball console. In 1953 a new Aeolian-Skinner console was installed, and the organ was rebuilt in 1957 by Pipe Organs, Inc., of Los

MARY CROWLEY VIVIAN, First Parish Unitarian Church, Billerica, Massachusetts,

WILLIAM G. BLANCHARD

Pomona College

Claremont Graduate School The Claremont Church

California

Alastair Cassels-Brown

M.A. (Oxon.), F.R.C.O.

Grace Church

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Trinity Church, Boston

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GEORGE J. SCHULMERICH

Mr. Schulmerich, President of Schulmerich Carillons, Inc. of Sellerville, Pennsylvania, leaving for Brussels, Belgium to complete the details for the forthcoming installation of the Schulmerich "Carillon Americana" bells instrument in the Vatican Pavilion at the Brus-

sels World's Fair 1958. The "Carillon Americana" is an exclusive development of Schulmerich Carillons, and was premiered at the Bok Singing Tower, Lake Wales, Florida in the spring of 1957. The installation in the Vatican Pavilion will be the first of its kind on the European continent.

Buxtehude: Prelude and Fugue in F sharp

Malther: Variations on Jesu, meine Freude Kellner: What God ordains is surely right Franck: Prelude, Fugue and Variation Schumann: Three Studies in Canon Form Vivaldi-Bach: Concerto 2

TAO reader Robert J. Reich writes that the organ was built by William B. D. Sim-mons of Boston in 1954, was originally in-

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stalled in the Congregational Church of Montpelier, Vermont. The 2-17 organ was rebuilt in 1957 by the Andover Organ Co.

BOB WHITLEY, with the St. Luke's Choir, soloists and members of the Little Symphony of San Francisco, two performances, both with standees in the aisles and narthex. December

Vaughan Williams: Fantasia on Christmas

Carols Britten: Saint Nicholas

ROYAL D. JENNINGS, First Presbyterian Church, Wilmington, North Carolina, November 18:

du Mage: Grand Jeu Couperin: Benedictus

Rinck: Rondo Bach: When we are in deepest need; Prelude and Fugue in A minor

Roger-Ducasse: Pastorale Leach: Chollas Dance for You

Langlais: Te Deum Messiaen: Prayer from Christ ascending toward His Faher (Ascension)

Sowerby: Toccata

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Harpsichordist

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Organist Church of Jesus Christ of Latter-day Saints Wenatchee, Washington

Yon: Christmas in Sicily

Cronham: Knights of the Orient Johnson: Christmas Candlelight Carol Edmundson: Adeste fidelis

Handel: Overture to Messiah

Gore: Coventry Carol Diggle: A Carol Fantasy

DAVID HEWLETT

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OSWALD RAGATZ, First Lutheran Church,

Telemann-Walther: Concerto 5
Bach: Come now, Saviour of the Gentiles;
Lord Jesus Christ, turn Thou to us; O
Lamb of God, guiltless

Sowerby: Fast and Sinister (Symphony in G) Kansas State Teachers College, Pittsburg,

Buxtehude: Fantasia on How brightly shines

Pachelbel: Pastoral and Fugue on From

Bach: Come now, Jesus, down from Heaven; 3 settings on In dulci jubilo Balbastre: Noel with 4 variations on Joseph

d'Aquin: Noel for the Flutes; Noel with 5

Karg-Elert: Adeste fidelis; In dulci jubilo Milford: Pastoral dance on Christmas Night

Edmundson: Toccata on From Heaven above

CLAUDE L. MURPHREE, First Presbyterian

Messiaen: Shepherds (Nativity Suite) Wright: Prelude on Greensleeves

Church, Bradenton, Fla., December 10

Kansas City, Missouri, December 16: Buxtehude: Prelude and Fugue in E minor

Kerll: Capriccio CuCu

Franck: Choral in B minor

December 18:

Heaven above

est bien marie

Langlais: La Nativité

variations

Jepson: Pantomime Karg-Elert: Soul of the Lake

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Dupré: Variations on a Noël Wright: Greensleeves

Lang: Festival Suite Edmundson: Toccata on Vom Himmel hoch First Baptist Church, Alachua, Fla., De-

Walton: Christmas Rhapsody Mauro-Cottone: Christmas Evening

Yon: Gesu Bambino

d'Aquin: Noël Walton: Coventry Carol; O come Emmanuel Purvis: Greensleeves; Carol Rhapsody

HAROLD FINK, Fordham Lutheran Church, New York City, Dec. 24; and West Side Presbyterian Church, Englewood, New Jersey,

Bach: Sleepers wake; Come Redeemer of our Race; Rejoice ye Christians; In dulci jubilo

Maleingreau: Symphonie de Noel

You, the Reader

Keep up your campaign against the malplacement of organ chambers, against the overuse of deadening materials, against the experts who emulate mortuary acoustics.

I well recall the frustrations of playing a \$33,000 organ that sounded like a \$5000 job. of trying to be heard on a \$70,000 one that had the effect of a parlor harmonium, of operating a contraption that is chucked in a backyard enclosure and is further stifled by heavy drapery. Also there is a \$100,000 investment of tax receipts that is audible through the speakers of the public address

Leonard Rayer

Church of All Angels

New York City

CHARLES SHAFFER

Organist

First Methodist Church Santa Ana, California

Melville Smith

Organist-First Church, Boston

Director—Longy School of Music, Cambridge

Lecturer on Music-Harvard University

Lauren B. Sykes

A.A.G.O., Ch.M. First Methodist Church

Pacific Bible College Portland, Oregon

system-no more effective than a dozen ranks amplified.

I know of a building committee that, in making a choice between lively reverberation and acoustical treatment, accepted an interior tile that rendered all sound lifeless. During all these years this congregation has spent much money on choral ensembles of powerful vocalists, but the room still is not filled with ample sound, either for the music or for the speaking voice.

The new hall in Detroit is not the first concert room to suffer tonal lifelessness. I know of a hall that is so tonally atrophied that the home orchestra never gets a thrill

from performing in it. Enough architectural blunders have occured to warrant strenuous efforts to oppose the idiocy of designers and the gullibility of committees.

Carleton Bullis West Palm Beach, Fla.

This should be a subject close to your heart: acoustics. I have followed your editorials on same, and believe we are in com-plete agreement. You will be interested to learn that I have just completed a "battle" here in the field, and my neck is way out. The recently enlarged Sion Lutheran Church of Terra Bella, Calif, will be dedicated Sunday March 23, 1958 MINUS any acoustical treatment whatsoever, and it's going to be all my fault—or credit to TAO.

I'm hoping the public will accept the sanctuary, also I'm hoping IF all goes well, you will help me give the church authorities a real pat on the back.

This is the first instance where I've been able to get anyone to listen. If it hadn't been for 4 hardheaded farmers who were with me—and TAO—I'm sure the architect would have loaded the place with acoustic

We got the wind in the organ last week, and brother it sounds great—ANY organ would sound great in these surroundings!

No less than 6 organists who have dropped the state of the surroundings and the surroundings are the surroundings. in to play it have expressed delight and enthusiasm. It isn't the organ at all—it's the building!

The organ is a rebuilt radio station organ

William O. Tufts

Church of St. Stephen and The Incarnation

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and the historic Temple B'nai Jesburan Broadway at 88th Street New York City

from KGDM Stockton, Calif. (One time described by George Wright as the world's worst.) It is a 1928 Möller unit job to which we have added a second open diapason, a stopped flute, and dulciana. Now, it al-most sounds like a real cathedral organ.

Even though organists would be enthused with this installation, we are still not without opposition, and from the most unexpected circles, too. From a college Prof .: are you going to do about these horrible acoustics? Visiting pastor: The echo here is awful!"

Facts: We have reverberation but NO echo. The empty building reverberation time is 5 seconds. The furnishings reduce this to 3 seconds. The people to 2. Just real nice. Organ: 11 rank unit. Little country church 8 miles from anywhere, surrounded on three sides by orange groves. When all is done, I hope that people will say "they know how to do it in Terra Bella."

Last year I installed a 22-rank rebuild in the First Presbyterian Church, Bakersheld, Calif. (ceiling and four walls acoustic junk) Calif. (ceiling and four watts account young, and the organ was a grave disappointment.

What a revelation this little Zion job is to the ear. My thanks for your writings.

Richard Villemin

Porterville, Calif.

· If reader Villemin will inform TAO about churchgoers' reactions in Terra Bella, TAO will be more than happy to publish this information. Furthermore, TAO is always happy to assist its readers in all possible ways. It occurs to us that if more organ men—like reader Villemin—would stand up on their hind legs and fight determinedly for what they know is right for organ

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sound in worship, that far more houses of worship which are acoustically correct as related to the purpose of worship-and of sound in worship—would begin to dot the U. S. landscape. This untreated church is but one more instance in which adequate reverberation enhances the organ. After all, the room is part of the organ, just as is the soundbox of a violin, which serves to enhance as well as produce the tone in this instrument.

A less than perfect organ will sound far better in an acoustically good space than a fine organ in an acoustically padded cell. a fine organ in an acoustically padded cell.

The college professor and pastor quoted above are obviously sorely in need of enlightenment, just as are countless others in many walks of life. TAO will continue to present facts and data which it is hoped will be helpful to readers. TAO welcomes similar contributions and will publish them The Editor

I have looked at 1 years offering of the Am. Organist. Since I am not renewing it, I thought you might be interested in knowing why. 1. whole layout lack imagination and lustre. 2. scope of magazine is too narrow

V. M. Meckel

· Well, you can't please everyone, but sometimes one wonders if there are others who dislike us and what we do? How's about it? The Editor

Please send me a copy of the annual index to TAO for Vol. 40. We are disappointed that the Longview-Kilgore section of the convention of the Guild had to be called off—Roy Perry and I were looking forward to having the members come up this way. Your expanded coverage of the various re-

lated fields of the organ world makes TAO truly an eclectic publication. I have equal appreciation for acoustics, recordings, choir,

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and organ (both church and the current boom in the theatre organ "bug" cult).

Lawrence Birdsong, Jr. Longview, Texas

TAO:

Robert Lynn's report on his Fulbright (TAO, February 1958) made excellent reading.

Unquestionably this acoustics problem is the main obstacle to be overcome in the near future, or all our best auditoriums will have future, of all our best auditoriums will have been replaced with musical morgues. Car-negie, Boston Opera House, Queen's Hall, Free Trade Hall (Manchester), all gone or going. And now what: Kresge, Ford (De-troit), Royal Festival, Danish Broadcasting —all unacceptable. I dread to think what New York may do. They may kill their Philharmoric Philharmonic.

Squantum, Mass.

ΓΑΟ: Re, "That Word Acoustics," page 78, February TAO. OK. I am one who is bold enough-and daring enough-to tell you that I am very much interested and willing to take

Tell me—what is the first step I should take in my community—and thereabouts. I

CYRIL BARKER

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need and must have "ammunition" and be a trained "soldier" if I am to go into the "battle" of acoustics.

Ernest J. Maihack Summit, New Jersey

TAO:

A loud and boisterous "Amen" to the TAO staff and especially Mr. Gilman Chase at the conclusion of . . . "Notes on Bach." Let us now pray that church musicians will take heed and govern themselves accordingly

in their performances.

It is not something that will be accomplished overnight, if my own personal ex-perience is any indication. After giving two recitals here this winter with an abun-dance of Bach and his contemporaries, reports filtered back from the usual tongue-waggers condemning some of the very practices which Mr. Chase points out and advocates and which I have been taught also. On the other hand, I have played the same music in other parts of the country where organists were interested enough afterwards to inquire about the whys and hows and where they could look for source materials.

More and more does the realization become apparent that our church organs must be placed in the open with mild voicing. is my pleasure, in my association with Mr. Ernst Hornig, local organbuilder, to service an ancient Hook organ on about 2" wind in which the entire Great division is exposed to view with no casework except

CHARLES H. FINNEY

Houghton College, Houghton, N. Y. First Presbyterian Church, Bradford, Pa.

Norman Z. Fisher

M. S. M. Organist and Chair First Presbyterian Church Shreveport, Louisiana

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August MAEKELBERGHE

what is necessary to cover the mechanism. After playing upon this instrument and returning to my regular instrument, built in the superiority of the old is most evident.

It was recently our pleasure to sign a contract for a new Schantz organ of two manuals and but 13 ranks in which the rector insisted upon a "straight" type of specification, including the Pedal division of two ranks, extended to four stops and placement of the Great division out in the open. It is our firm belief that he will have an adequate instrument suitable for all types of literature and for satisfactory accompani-ment of a liturgical service in a building seating about 250.

Let us have more such articles of the high scholastic calibre as those of Mr. Chase Again, I say, "Amen!

David W. Hinshaw Baltimore, Md.

Newsnotes

NOTICE-Information in this column is processed for publication in the order in which it is received. It appears in the first issue in which there is space available. Allow at least SIX weeks when sending in news items announcing events in advance.

NEW YORK PHILHARMONIC **ORCHESTRA**

For the first time in the 116-year ex-istence of the New York Philharmonic Orchestra, all of the keyboard instruments have been placed under the control of one musi-cian. Bruce Prince-Joseph, well-known organ and harpsichord recitalist and faculty mem-ber of Hunter College, New York will play

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BACH FESTIVAL

The 26th annual Bach Festival at Baldwin-Wallace College, Berea, Ohio, will be held May 23 and 24. On the first day the Coffee and Peasant Cantatas, and the motet "Be not afraid" will be heard at a 4:00 pm perform-

On Friday evening the concert will pre-sent the Brandenburg Concerto No. 3, Can-tata No. 27, "Who knows how near is my last hour," Sonata No. 3 in G minor for viola da gamba and harpsichord, Cantata No. 82 for bass and orchestra, "Ich habe genug," and Cantata No. 191, "Glory to genug." God."

Saturday, in two concerts at 4:00 and 8:00 pm, Bach's "St. Matthew Passion" will be heard, with a children's chorus participating in the opening chorus. A third per-formance on Saturday, at 1:30 pm, will feature works of Bach and other early composers played on Baroque instruments by the Saturday Consort of the University of Pittsburgh.

DREW UNIVERSITY

held its fifth Church Music Conference its campus in Madison, N. J. Saturday, May 3. The faculty included Dr. Lawrence Toombs, Dr. Dika Newlin, The Rev. Alfred B. Haas, The Rev. Robert Lee, Frank L. Smith and Lester W. Berenbroick, organist and choral director of Drew University.

The choir of Grace Church, Newark was used for demonstration of boy choir organization. The conference ended with a program of choral and organ music by Purcell in anticipation of the bicentennial of his birth. The performance used the choir of the Madi-son Avenue Presbyterian Church, a string ensemble and trumpets.

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Personals

EDWARD SHIPPEN BARNES

The well-known and well loved west coast organist, composer and teacher died February 14 in Hemet Valley Hospital in California. His unbounded number of friends all over the world will mourn his passing.

When he retired to California some years igo, he left his entire music library to the University of Redlands. But retirement did not set easily on his shoulders and when the Barnes family moved to Idyllwild he became organist of the Idyllwild Community Church, a post he held until his death. TAO regrets that the news of Dr. Barnes' passing did not reach its offices in time for inclusion in an earlier issue

MISS BERTHA MAE GARDINER, January

MR. WIILIAM C. LEYSHON, February 10, 1958

The Pennsylvania Chapter AGO passed resolutions into the chapter records of the deaths of these two faithful members extending deep sympathy to their respective families.

HENRY GORDON THUNDER, 92, an organist for 73 years, died March 20 in Philadelphia. He was a member of the fourth generation of musicians, had served as organist in ten churches in the Philadelphia area. From 1897 to 1900 he conducted a 50-piece orchestra which he founded —the Thunder Symphony Orchestra. He was conductor of the Philadelphia Choral Society for 50 years, and the Fortnightly Club for 34 years. In 1930 the University of Pennsylvania gave him an honorary doctorate in music. He is survived by two sisters.

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